

Country Life

OCT 27 1927

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MISCELLANEOUS ANNOUNCEMENTS

Advertisements for these columns are accepted AT THE RATE OF 3d. PER WORD prepaid (if Box Number used 6d. extra), and must reach this office not later than Monday morning for the coming week's issue.

All communications should be addressed to the Advertisement Manager, "COUNTRY LIFE," Southampton Street, Strand, London.

General Announcements.

SEWAGE DISPOSAL FOR COUNTRY HOUSES, FACTORIES, FARMS, ETC.—No emptying of cesspools; no solids; no open filter beds; everything underground and automatic; a perfect fertilizer obtainable.—WILLIAM BEATTIE, 8, Lower Grosvenor Place, Westminster.

IRON AND WIRE FENCING FOR PARK AND GARDEN.—Iron Fencing and Tree Guards, Catalogue C.L. 65. Ornamental Iron and Wire Work of every description, Catalogue C.L. 156. Wood and Iron Gates, Catalogue C.L. 163. Kennel Railing, Catalogue C.L. 86. Poultry Fencing, Catalogue C.L. 70. Ask for separate lists.—BOULTON & PAUL, LTD., Norwich.

BREAKFAST CLOTHS.—300 Snow White Damask Cloths, good reliable quality. Floral designs. 45 by 45 ins., 3/6; 58 by 58 ins., 4/10; 58 by 78 ins., 6/10; 70 by 70 ins., 7/2 each. Complete Bargain List Free.—HUTTON'S, 10, Main Street, Larne, Ulster.

BIRDS' BATHS, Garden Vases, Sundials; catalogue (No. 2), free.—MOORTON, 17, Eccleston Street, Buckingham Palace Road, S.W. 1.

FENCING AND GATES.—Oak Park plain and ornamental; Garden and Stable Wheelbarrows.

Catalogues on application.

ROWLAND BROS., Bletchley, Etab. 1874. London Showrooms: 40-42, Oxford St., W.

COCKROACHES VANISH by using "BLATTIS," the scientific remedy, SIMPLE, SAFE, SURE. Tins 1/4, 2/6, 4/6, post free from Sole Makers.—HOWARTH'S, 473, Crookmoor, Sheffield, or Chemists, Boots Branches, stores.

REAL "FAIR-ISLE" PULLOVERS—CARDIGANS, etc., also all kinds of Shetland Woolies, hand-knitted personally for you by expert knitters from the real soft cosy native wools, at Shetland Prices, FAR LESS THAN SHOP PRICES!—Send post-card for illustrated booklet to C.L. 53, Wm. D. JOHNSON, Mid-Yell, Shetlands.

RATS AND MICE speedily cleared with Battle's Vermin Killer. Packets 1/3, 9d., 5d. Your own Chemist will supply it.

PURE WHOLEMEAL or Flour ground with the old-fashioned stones from the finest wheat; in strong cartons, 7lb., 3/3, post free. Reduced prices larger quantities.—BREWSTER MILLING CO., Loxwood, Sussex.

CAST-OFF CLOTHING WANTED.—Ladies', Gentlemen's, Children's, of every description; cash or offer by return; satisfaction guaranteed. Oldest firm; established 75 years.—MCKNIGHT, 6, Gosta Green, Birmingham.

MRS. BARLOW wants Discarded Clothing, "everything"; immediate cash or offers. Confidential.—Castleway, Hanworth, Feltham, Middlesex.

FOR SALE, Mahogany Doors, Library Shelving and Fittings, Firegrates with Marble Chimney Pieces, Chandeliers, etc., from Syston Hall, Lincolnshire, the seat of Sir J. G. Thorold, Bart.—Apply for particulars to RUDD & SON, LTD., Wharf Road, Grantham.

MISS MIRIAM MILES BUYS for cash Ladies' and Children's entire Wardrobes.—024A, Fulham Road S.W. 6. Putney 5459.

WALLPAX (regd.), the only patent flat wax Paint manufactured in this country, is MUCH SUPERIOR TO DISTEMPER; can be washed or scrubbed and is obtainable in 32 lovely colours. Ask your decorator. Booklet post free.—SAMUEL WILLS & CO., LTD., 31, Castle Green, Bristol.

TURKISH DELIGHT. Genuine imported. Contains almonds, etc., a great delicacy, rarely obtainable. Original tin boxes of 1 kilo (2lb. 3oz.) 5/- post free. Booklet free.—HUGHES, 19, Church Street, Peterborough.

Stamps.

BRITISH COLONIALS.—Advertiser is dispersing collection of superb early issues at one-third catalogue. Approval; references.—"A 7591."

Motors.

WOODFORD.—Buick, 1927, light Six Empire Saloon, unused; leather upholstery, slightly shop soiled; carries makers' full guarantee; £395.—HARVEY HUDSON, "Phone, Wanstead 2393.

WOODFORD.—The cheapest Buicks anywhere: 1926 Light Six Majestic Tourer, £140; another, £175; 1927 ditto, £215; 1927 Empire Saloon, shop soiled, unregistered, £395; 1927 Pullman, seven-seater saloon, £575 (mileage under 500); 1927 Regent Tourer (under 500), £470. All carry makers' full guarantee.—HARVEY HUDSON, "Phone, Wanstead 2393.

Live Stock, Pets, &c.

FOR SALE, ten, well-bred Shetland EWE LAMBS, "Moorit" variety.—Apply JOHN J. SIMPSON, Estate Office, Dupplin Castle, Perth.

Garden and Farm.



60/- carr. paid. Figure extra.

INEXPENSIVE BIRDS' BATHS, SUNDIALS, VASES, etc. Illustrated Catalogue M1 on request.

CRAZY or squared PAVING, WALLING AND ROCKERY STONE. Direct from Quarries. Write for Booklet M2.

RHYMNEY QUARRIES, 18 LUDGATE HILL, E.C.4

FENCING.—Chestnut Pale Fencing and Garden Screening, Illustrated Catalogue on request.—THE STANLEY UNDERWOOD CO., LTD., 24, Shottermill, Haslemere, Surrey.

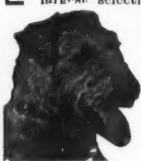
LAXTON'S STRAWBERRIES.—New List, containing Novelties for 1927. Duchess of York, The Duke, King George V., Royal Sovereign, and all the old favourites. Plants in small pots for forcing.—LAXTON BROTHERS, Nurseries, Bedford.

ESSEX GROWN FRUITING TREES.—Bush Apples, Bramley's Seedling, Stirling Castle, Cox's Orange, etc.; Standard and Bush Pears, Clapp's Favourite Beurre Easter, Conference, etc.; Plums: Victoria, Czar, Golden Drop, Curlew, Greengaze, etc.; Cherries: Black and White Heart and Morello. All the above from 1/6 to 2/6 each. Pink and White Spirea, 3/6 doz.; Green Privet, 3, 4, and 5ft., 3/-, 4/-, and 5/- doz.; Bush Roses, assorted, 8/6 doz.; Rambler, 7/6 doz. A fine lot of Apple Espaliers, 3/- to 5/6 each. A. ARCHER, Fleet Nurseries, South Benfleet, Essex.

CRAZY PAVING—Stone for rockeries, walls, steps, rectangular flag and garden edging.—ASHTON & HOLMES, LTD., Sutton Sidings, Macclesfield, Tel. 182.

Dogs for Sale and Wanted.

LIEUT.-COL. RICHARDSON'S largest selection of pedigree



AIREDALES, WIRE and SMOOTH FOX, CAIRNS, WEST HIGHLANDS, SEALYHAMS, ABERDEENS (Scotch).

On view daily.

tel.: Byfleet 274. Clock House, Byfleet, Surrey (Station, Weybridge, S.E. Ry.).

ABERDEEN TERRIERS.—Several highly bred puppies and adult dogs, reasonable.—KENNELMAN, Lovedale, Closeburn.

GREAT DANE.—Champion Marissa of Walsale (see illustration page 504 last week's issue). Also Puppies.—PAGE, Walsale Kennels, Walsall. "Phone 593.

Guns.

SHOOTING ON 200-ACRE FARM with farmhouse accommodation.—MOOR FARM, Westfield, Sussex.

FOR SALE, pair of Armstrong 12-bore Sporting Guns (hammerless ejectors), in good leather case; all in perfect condition. Price £65.—Write BM/KFGX, London, W.C.1.

Apartments.

BOARD RESIDENCE, comfortable apartments, good cooking, can take two people, suitable for convalescent. Terms strictly moderate.—Apply Miss E. HAMBLIN, "Mon. Abri," Limmer Lane, Felpham (station Bognor), Sussex.

Business for Sale.

FOR SALE, flourishing Riding and Hunting Establishment in rapidly growing South Coast town. Partnership would be considered.—"A 7677."

Antiques.

CHIPPENDALE CHAIRS.—Wanted purchase privately fine old genuine set, carved backs, untouched condition. State price.—"A 7678."

Books, Works of Art.

ENGLISH HOMES (New Series), by H. Arvey Tipping, M.A., F.S.A. The six volumes in the New Series of English Homes are now ready (period 1, Norman and Plantagenet; period 2, early Tudor; period 3, late Tudor and early Stuart; period 4, late Stuart; period 5, early Georgian); and period 6, late Georgian, with 400 superb illustrations and plans, each £3 3s. net; by post £3 4s.—Published at the Offices of COUNTRY LIFE, LTD., 20, Tavistock Street, Covent Garden, W.C.2.

Antiques.

WHEN VISITING THE MOTOR SHOW DO NOT FAIL TO SEE THE FREE EXHIBITION OF ANTIQUES AT

The Old-World Galleries Ltd.

65, DUKE STREET, GROSVENOR SQUARE, W.1 (not Manchester Square side of Oxford Street).

We have recently acquired a collection of genuine antique REFECTORY TABLES and are disposing of them at prices as low as pre-war. These date from c. 1550 to 1650, and vary in length from 4ft. 6ins. to 10ft. The prices vary from £16 to £48. Also an original Draw Table, date c. 1630-1650. Tudor reproductions of Refectory Tables, to dine six persons, made out of genuine old English Oak, £7 15 0.



40 PAGE ILLUSTRATED CATALOGUE, 3d. POST FREE.

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For further particulars apply Advertisement Department, "Country Life," 8-11, Southampton Street, Strand, London, W.C.2.

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THE JOURNAL FOR ALL INTERESTED IN COUNTRY LIFE
AND COUNTRY PURSUITS.

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SATURDAY, OCT. 15th, 1927.

Published Weekly, Price ONE SHILLING.
Subscription Price per annum, Post Free.
Inland, 65s. Canadian, 60s. Foreign, 80s.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE

THE ESTATE SALE ROOMS, LONDON, W.1

SOMERSET

ON THE BORDERS OF EXMOOR.

TO BE SOLD BY PRIVATE TREATY.

A RESIDENTIAL AND SPORTING ESTATE OF ABOUT
280 ACRES.

Situate in a first-class sporting district, and including an excellent MODERATE-SIZE
RESIDENCE, complete in its equipments, and in an admirable state of decorative repair.



THE HOUSE contains four reception rooms, eighteen bed and dressing rooms, six
bathrooms, and capital offices.

ELECTRIC LIGHT. CENTRAL HEATING. MODERN DRAINAGE.

Garages for several cars, stabling for eleven horses; beautiful and matured pleasure
grounds and gardens, with a full complement of glass. Also a secondary House, two well
proportioned Farms with good homesteads, accommodation lands, and eight lodges and
cottages.

HUNTING WITH STAGHOUNDS AND FOXHOUNDS. GOLF, POLO, SHOOTING,
AND FISHING OBTAINABLE.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W.1.

BY DIRECTION OF BRIGADIER-GENERAL T. M. S. PITT.

KENT, NEAR ASHFORD

One mile from Charing Village and Station, six miles from Ashford, thirteen miles from
Maidstone.

THE LONG LEASE FOR SALE WITH 1,000 ACRES SHOOTING.

PETT PLACE, CHARING.



an old ELIZABETHAN RESIDENCE, supremely typical example of the architecture of
the period, perfectly equipped with modern conveniences and partly furnished with inter-
esting heirlooms. Hall, four reception rooms, billiard room, twelve principal and secondary
bedrooms, two dressing rooms, three bathrooms, nurseries, ample servants' and domestic
accommodation; ELECTRIC LIGHT, CENTRAL HEATING, MODERN DRAINAGE,
ABUNDANT WATER SUPPLY, TELEPHONE.

GARAGE. STABLING. MEN'S ROOMS. FOUR COTTAGES.
CHARMING OLD-WORLD GARDENS AND GROUNDS, walled kitchen garden,
glasshouses, orchard and meadows: in all

20½ ACRES

Sole Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W.1.
and Ashford, Kent.

BY DIRECTION OF GEORGE T. EATON, ESQ.

SUSSEX

TWO-AND-A-HALF MILES FROM UCKFIELD.

NINE MILES FROM LEWES.

THE MODEL HOME OF THE FAMOUS THURSTON HALL PEDIGREE FRIESIAN HERD

THE THURSTON HALL ESTATE, FRAMFIELD

extending to a compact area of

585 ACRES, FREEHOLD

The Property includes

A
COMFORTABLE
MODERN SUSSEX
RESIDENCE,

containing

Panelled hall, three reception
rooms, billiard room, five
principal bedrooms, two bath-
rooms, tiled offices, and four
servants' bedrooms and bath-
room.

THE HOUSE HAS MODERN
REQUIREMENTS AND IS
ADAPTED FOR ECONOMIC
MANAGEMENT.

TERRACED GROUNDS
WITH LAKE OF THREE
ACRES.



The whole is in hand and will BE SOLD WITH VACANT POSSESSION ON COMPLETION, subject to service tenancies of the cottages.

TO BE OFFERED FOR SALE BY AUCTION, IN THE HANOVER SQUARE ESTATE ROOM, ON THURSDAY, NOVEMBER 3rd, 1927, at 2.30 p.m.
(unless previously disposed of Privately).

Solicitors, Messrs. CHARLES HUMPHRIES & CO., 36, Basinghall Street, E.C.2.

Auctioneers, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W.1.

THE EXTENSIVE HOME
FARMBUILDINGS include
one of the finest cow-houses in
the country, with standings
for 52, and equipped with
Young's fittings throughout;
ranges of 32 boxes for show
cattle and ample covered yard
accommodation; water is laid
on to the buildings, which
have modern drainage.

THE LAND IS MAINLY
PASTURE OF FINE FEED-
ING QUALITY.

TEN COTTAGES.

DETACHED
FARMBUILDINGS.

GOOD SHOOTING.

KNIGHT, FRANK & RUTLEY,
AND
WALTON & LEE,

20, Hanover Square, W.1.
90, Princes Street, Edinburgh
78, St. Vincent Street, Glasgow.
41, Bank Street, Ashford, Kent.

Telephones:

314 Mayfair (8 lines).

3066

20146 Edinburgh.

2716 Central, Glasgow.

327 Ashford, Kent.

Telephone Nos.:
Regent { 293
3377
Reading 1841 (2 lines.)

NICHOLAS

Telegraphic Addresses:
"Nicholson, Piccadilly, London."
"Nicholas, Reading."

4, ALBANY COURT YARD, PICCADILLY, W. 1; and at Reading.

DUKE OF BEAUFORT'S HUNT

WITHIN A DRIVE OF BATH AND CHIPPENHAM.



TO BE SOLD.
ONE OF THE COUNTY SEATS OF WILTSHIRE
LUCKNAM PARK, COLERNE,

comprising a fine old stone-built GEORGIAN HOUSE, picturesquely placed in a WELL-TIMBERED PARK, approached by avenue drives of beech and lime, with entrance lodges, together with the

FIRST-CLASS HUNTING STABLING, GARAGES,
MEN'S ROOMS AND CHAUFFEUR'S COTTAGE.

DELIGHTFUL GARDENS,

wide-spreading lawns, hard and grass tennis courts, rose gardens, two walled fruit gardens with glass.

OLD TUDOR HOME FARMHOUSE,

buildings, stud buildings, cottages. About 130 ACRES OF PARKLAND, meadow and pasture and productive arable, and about 340 ACRES OF WOODLANDS, capable of holding a large head of game; a total of over

800 ACRES.

THE HOUSE contains about 25 bed and dressing rooms, seven bathrooms, a fine suite of entertaining rooms and ample and complete domestic offices, with

ELECTRIC LIGHT, CENTRAL HEATING AND SPLENDID WATER SUPPLY.

FIRST-CLASS SHOOTING.

Particulars and cards to view of the Agents, Messrs. NICHOLAS, 4, Albany Court Yard, W. 1.

AMIDST ROLLING COUNTRY, 300 FT. UP.

SOUTH DOWNS

TO BE SOLD.

THIS PICTURESQUE STONE AND BRICK-BUILT RESIDENCE

containing

Three sitting rooms,
Six bedrooms,
Bathroom and offices.

STABLING FOR TWO
OR THREE.

GARAGE FOR TWO
CARS.

Capital

MODERN COTTAGE,

with bathroom.



DELIGHTFUL OLD-WORLD GARDENS.

spacious lawns for tennis, WELL-CLIPPED YEWS, BOX and HOLLY; enclosed rose gardens, rock garden, lily pond, broad grass walks with herbaceous borders, fruit and vegetable garden, orchard and two excellent paddocks; in all

ABOUT TEN ACRES.

Strongly recommended by NICHOLAS, 4, Albany Court Yard, Piccadilly, W. 1.

GOLF COURSE ADJOINING.

SURREY

Near charming commons between Guildford and Leatherhead; fast and frequent trains to London.

MODERNISED GEORGIAN RESIDENCE.

Ten or eleven bedrooms, two bathrooms, three reception rooms, panelled billiard room, servants' hall, offices.

ELECTRIC LIGHT, CENTRAL HEATING, MAIN WATER, ETC.

DELIGHTFUL GROUNDS; croquet and tennis lawns, orchard, kitchen, flower gardens; two garages, cottage, etc.; paddocks.

SIXTEEN ACRES. FREEHOLD.

Inspected and recommended by Messrs. NICHOLAS, 4, Albany Court Yard, Piccadilly, W. 1.

Telephone:
Grosvenor 2020.

WINKWORTH & CO.

LAND AGENTS AND AUCTIONEERS, 48, CURZON STREET, MAYFAIR, LONDON, W. 1

SUFFOLK

Six miles from the sea, three miles from railway station, four from a market town; about two hours from London.

EIGHTEEN-HOLE GOLF COURSE TWO MILES.

BOATING AND SAILING.

SHOOTING CAN USUALLY BE HIRED IN THE DISTRICT.



A GENUINE XVTH CENTURY MANOR HOUSE,

containing some fine old oak panelling and other features; restored at great cost with every regard to the style of the period.

Staircase hall, fine reception hall, dining and drawing rooms, library, sixteen bedrooms, two bathrooms and complete offices. An annexe, which can be used with the house, or separately, as accommodation for a married servant.

ELECTRIC LIGHT.

SAND AND CRAG SUBSOIL.

TELEPHONE.

STABLING.

GARAGE.

ROOMS FOR CHAUFFEUR.

EXQUISITE OLD GROUNDS.

with fine trees, lawns, old-fashioned flower gardens, walled kitchen garden, orchard and paddock, and extra land adjoining could be arranged.

TO BE LET, UNFURNISHED, ON LEASE.

Owner's Agents, WINKWORTH & Co., 48, Curzon Street, Mayfair, London, W. 1.

NORTHAMPTONSHIRE AND LEICESTERSHIRE BORDERS.

Ten miles from Market Harborough, fourteen from Northampton and fifteen from Rugby; a mile-and-a-half from village and four-and-a-half from a railway station. Hunting with two famous packs. Convenient for polo.

ESTATE OF 100 TO 539 ACRES.

FOR SALE AT A LOW PRICE.

GEORGIAN HOUSE of moderate size, on gravel soil, on a southern slope, 500ft. above sea level, in a well-timbered park, with long drive; large hall, four or five reception rooms, 17 to 20 bedrooms, four bathrooms; electric light, central heating, water by gravitation; large stabling suitable for hunters, squash racquet court; cottages.

N.B.—The House and 100 acres would be sold at a price substantially less than the expenditure on the mansion by the present owner within the last few years.

Inspected and recommended by the Sole Agents, WINKWORTH & Co., 48, Curzon Street, Mayfair, London, W. 1.

BY ORDER OF LORD ORMATHWAITE, G.C.V.O.

UNSOLD AT AUCTION.

OFFERED AT A REDUCED PRICE.

EAST BERKS

WITHIN EASY REACH OF ASCOT, SUNNINGDALE, VIRGINIA WATER AND WINDSOR, A MILE-AND-A-HALF FROM BRACKNELL AND 27 FROM LONDON.

WARFIELD PARK

A COMMODIOUS MANSION, DATING BACK TO THE QUEEN ANNE PERIOD. SEATED IN GRAND OLD GROUNDS AND HEAVILY TIMBERED UNDULATING PARK, with adjoining farm and woodlands; in all

609 ACRES;

OR WOULD BE SOLD WITH LESS LAND.

THE HOUSE contains a handsome suite of reception rooms, ten best bed and dressing rooms, five secondary bedrooms and ample bedroom accommodation for servants, three bathrooms and complete offices. There are all the appurtenances of a gentleman's place of distinction, including

STABLING, GARAGE, HOME FARM, COTTAGES, LODGES, ETC.

Detailed illustrated particulars with plans and conditions of Sale of the Sole Agents, WINKWORTH & Co., 48, Curzon Street, Mayfair, W. 1, of whom also orders to view may be obtained.

Vendor's Solicitors, Messrs. BROUGHTON, HOLT & MIDDLEMIST, 12, Great Marlborough Street, London, W. 1.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE

THE ESTATE SALE ROOMS, LONDON, W. 1



35 MINUTES FROM WATERLOO

TO BE SOLD, FREEHOLD.

A MODERN GABLED RESIDENCE.

Occupying a choice position, approached by a carriage drive, with lodge at entrance.

Lounge hall, three reception rooms, billiard room, twelve bed and dressing rooms, three bathrooms.

CENTRAL HEATING. ELECTRIC LIGHT. COMPANY'S WATER.

TELEPHONE. MODERN DRAINAGE.

Stabling, garage.

THE WELL-TIMBERED GROUNDS include hard tennis court, lawns, flower beds and borders, kitchen garden; in all about

FOUR ACRES.

Paddock of four acres.

THE HOUSE WOULD BE SOLD WITH EITHER

FOUR OR EIGHT ACRES.

Further particulars of the Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (23,765.)

SOUTH AYRSHIRE

PINMORE STATION ONE-AND-A-QUARTER MILES; PINWHERRY STATION TWO MILES.

FOR SALE BY PRIVATE TREATY,

PINMORE HOUSE WITH ABOUT 130 ACRES

SALMON, SEA TROUT AND TROUT FISHING IN THE RIVER STINCHAR.



OR PINMORE HOUSE, WITH PINMORE MAINS FARM, ABOUT 700 ACRES, YIELDING MIXED SHOOTING.

PINMORE HOUSE CONTAINS FIVE PUBLIC, TEN BEDROOMS, USUAL DOMESTIC OFFICES, AND BEDROOMS FOR STAFF.

GARAGE, STABLING, LODGE AND COTTAGE.

THE SITUATION IS ONE OF CONSIDERABLE NATURAL BEAUTY, AND THE GROUNDS, SKIRTED BY THE RIVER, ARE EXCEEDINGLY ATTRACTIVE.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1; Edinburgh and Glasgow.

AT A LOW PRICE.

IN THE FITZWILLIAM COUNTRY

ONE MILE FROM OLD-WORLD VILLAGE

A FREEHOLD RESIDENTIAL PROPERTY.

Consisting of a COMFORTABLE well-built RESIDENCE, in excellent repair, containing large entrance hall, four reception rooms, eleven bedrooms, two bathrooms and offices.

Modern conveniences, including electric light and telephone.

Garage for three cars. Stabling for eight horses. Lodge and two cottages.

ATTRACTIVE WELL-TIMBERED GROUNDS,

including tennis court, terrace, productive kitchen garden, orchards and excellent parkland

IN ALL 481 ACRES.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (22,950.)



KNIGHT, FRANK & RUTLEY,
AND
WALTON & LEE,

{ 20, Hanover Square, W. 1.
90, Princes Street, Edinburgh.
78, St. Vincent Street, Glasgow.
41, Bank Street, Ashford, Kent.

(Knight, Frank & Rutley's advertisements continued on pages iii., xiv. and xv.)

Telephones:
314 Mayfair (8 lines).
3086 Edinburgh.
20146 Edinburgh.
2716 Central, Glasgow
327 Ashford, Kent

Telephone: Regent 7500.
Telegrams:
"Selaniet, Piccy, London."

HAMPTON & SONS

(For continuation of advertisements see page viii.)

Branches: **Wimbledon**
Phone 0080
Hampstead
Phone 2727

WEST SUSSEX

THREE-AND-A-HALF MILES FROM ARUNDEL STATION, TWO MILES FROM BARNHAM JUNCTION; FIVE MILES FROM THE COAST AND GOODWOOD.

THE HIGHLY VALUABLE AND ATTRACTIVE FREEHOLD, AGRICULTURAL AND RESIDENTIAL PROPERTY

known as
CHURCH FARM, BINSTED

comprising a

CHARMING QUEEN ANNE HOUSE

WITH MANY OF THE ORIGINAL FEATURES AND CONTAINING HALL, THREE RECEPTION ROOMS, SIX BEDROOMS, BATHROOM (H. & C.), GOOD DOMESTIC OFFICES.

FIRST-CLASS MODERN FARMBUILDINGS WITH ACCOMMODATION FOR LARGE DAIRY HERD, THREE COTTAGES, GARAGE, RICH FEEDING PASTURE AND ARABLE LANDS, EXTENDING TO ABOUT

166 ACRES.

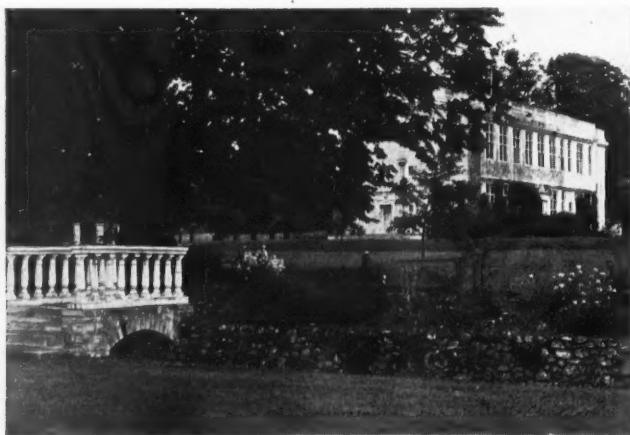
With possession at LADY DAY. Also three excellent modern cottages, woodland sites, having long frontages to the main road and covering about 60 ACRES. Accommodation, pasture and arable lands; the whole extending to an area of about

273 ACRES.

HAMPTON & SONS are instructed to SELL the above by AUCTION, in 12 LOTS, AT THE NORFOLK HOTEL, ARUNDEL, on Thursday, OCTOBER 27TH, 1927, at 2 o'clock precisely (unless previously Sold).

Vendors' Solicitors, Messrs. GRAHAM, SON & DREWRY, 11, Hanover Street, London, W. 1.

Particulars and conditions of Sale to be obtained from the Auctioneers, HAMPTON & SONS, 20, St. James' Square, S.W. 1.



DORSETSHIRE

BETWEEN DORCHESTER AND BRIDPORT.

EASY REACH OF THE COAST

AN EXCEPTIONAL OPPORTUNITY

OCCURS TO SECURE AT A REASONABLE PRICE

AN ARCHITECTURAL GEM

OF HISTORICAL INTEREST, MOST CAREFULLY RESTORED AND SET IN SURROUNDINGS OF GREAT NATURAL BEAUTY.

Lounge hall, three reception rooms with panellings and fine mantelpieces, studio and long gallery, ten bed and dressing rooms, two baths, etc., etc.

DELIGHTFUL GARDENS AND GROUNDS

intersected by stream, shady lawns, swimming pool, stone pergola and garden room, tennis court, kitchen garden and glasshouses.

STABLING.

GARAGE.

SIX COTTAGES.

Full particulars of the SOLE AGENTS,
HAMPTON & SONS, 20, St. James' Square, S.W. 1

SOUTH COAST

GOLF.

Glorious sea and land views.

YACHTING.

FOR SALE,

A VERY CHOICE FREEHOLD RESIDENTIAL ESTATE of about

500 ACRES.

CHARMING HOUSE OF GEORGIAN TYPE.

FITTED WITH ALL MODERN CONVENIENCES and in first-class order. Panelled hall, four fine reception rooms, billiard room, 20 bedrooms, six bathrooms, etc., etc.

EXTREMELY BEAUTIFUL PLEASURE GROUNDS,

tennis and croquet lawns, excellent cricket pitch and pavilion, rock garden, lake, etc., etc.

Full particulars of the Agents,

HAMPTON & SONS, 20, St. James' Square, S.W. 1.



BY ORDER OF THE EXECUTORS OF SIR FREDERICK GREEN, DECD.

"OAKLAWN," ARTHUR ROAD, WIMBLEDON PARK



A PERFECTLY EQUIPPED FREEHOLD RESIDENCE, lavishly appointed in excellent taste regardless of cost. The Property is complete in every detail and ready to walk into. Carriage drive; fine entrance hall, four reception, three baths, twelve or thirteen bed and dressing rooms, two staircases.

Convenient ground-floor offices.

Central heating. Passenger lift. Oak doors. Parquet floors. Sunny aspect.

Entrance lodge. Two cottages. Double garage.

DELIGHTFUL GROUNDS,

TWO-AND-A-QUARTER ACRES.

To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, October 25th, at 2.30 p.m. (unless previously Sold).

Solicitors, Messrs. MACKRELL, MATON, GODLEE & QUINCEY, 21, Cannon Street, E.C. 4.

Particulars from the Auctioneers, HAMPTON & SONS, High Street, Wimbledon, and 20, St. James' Square, S.W. 1.



Offices: 20, ST. JAMES' SQUARE, S.W. 1

Telephone Nos.:
Regent 4304 and 4305.

OSBORN & MERCER

Telegraphic Address:
"Overbid-Piccy, London."

"ALBEMARLE HOUSE," 28b, ALBEMARLE STREET, PICCADILLY, W.1

TWO MILES OF SALMON AND TROUT FISHING

is included in the SALE of a most attractive Property.

THREE-AND-A-HALF HOURS OF TOWN.

GEORGIAN HOUSE.

recently thoroughly renovated, is in first-rate order and fitted with modern conveniences, including

ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

Three spacious reception rooms, seventeen bed and dressing rooms, four bathrooms.

EXCEPTIONALLY BEAUTIFUL GARDENS, adorned with many fine trees, walled kitchen garden, orchards, etc. Stabling for several horses, large garage, farmery, three cottages, park-like pasture, etc.; in all about

60 ACRES

Agents, Messrs. OSBORN & MERCER, as above. (15,005.)

WEST SUSSEX

In a much sought-after district surrounded by large estates and the wooded southern slopes of the Downs.

MOST ATTRACTIVE RESIDENTIAL ESTATE OF ABOUT

1,300 ACRES.

Divided into three farms, well let, and a large area of valuable woodland, seven cottages, etc.

HANDSOME GEORGIAN HOUSE, recently the subject of a large expenditure, standing on light soil about 250ft. above sea. Lounge hall, three reception rooms, billiard or ballroom, eight principal bed and dressing rooms, six bathrooms, and ten bachelor and servants' bedrooms. **ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE.** Particularly charming well-timbered gardens, orchard, large kitchen garden, etc.

Agents, Messrs. OSBORN & MERCER, as above. (15,002.)

UNIQUE SURREY PROPERTY

occupying a magnificent position, the charm and beauty of which must be seen to be appreciated.

SANDY SOIL. SOUTH ASPECT. 350FT. UP.

EXTENSIVE VIEWS OVER MANY MILES OF PERFECT SCENERY.

PICTURESQUE HOUSE.

with every modern convenience, including electric light, central heating, Company's water and telephone; lounge hall, three reception rooms, eight bed and dressing rooms, two bathrooms, etc.

TWO SUPERIOR COTTAGES. GARAGE FOR TWO.

UNUSUALLY ATTRACTIVE GARDENS, every advantage having been taken of their exceptional natural beauty, tennis lawn, herbaceous borders, woodland walks, lily pond and pine and heather, make up a total area of about

TEN ACRES.

Very strongly recommended from a personal inspection by the

Owner's Agents, Messrs. OSBORN & MERCER, as above. (15,013.)



GLOUCESTERSHIRE

Midst delightful country midway between Hereford and Gloucester.

EARLY GEORGIAN RESIDENCE.

Charmingly placed in finely timbered surroundings. Four reception, twelve bedrooms, two bathrooms. Central heating. Telephone. Splendid stabling and garage accommodation, cottages, etc.

REMARKABLY BEAUTIFUL GROUNDS,

17 OR 117 ACRES.

An area of shooting can be rented.

Inspected by OSBORN & MERCER, as above. (14,816.)



SUSSEX

FOR SALE, OR TO LET FURNISHED

This charming

QUEEN ANNE RESIDENCE,

containing a quantity of old oak beams, oak staircase and fitted with modern conveniences.

Hall, three reception, five bedrooms, two dressing rooms, two bathrooms, etc.

Electric light. Central heating. Telephone. Two garages.

Delightful and well-timbered gardens, orchard, etc.; in all two-and-three-quarter acres.

Agents, Messrs. OSBORN & MERCER, as above. (M 1347.)



BERKSHIRE

Between Newbury and Reading, near main line station.

ONE-AND-A-QUARTER HOURS FROM LONDON.

350ft. up. Gravel soil. Southerly aspect.

PICTURESQUE MODERN HOUSE

Lounge hall, three reception rooms, eleven bedrooms.

ELECTRIC LIGHT. TELEPHONE.

Excellent stabling and garage, modern range of farmbuildings, two cottages and entrance lodge.

Finely timbered gardens and grounds, sound pasture and arable, together with about 30 acres of woodland; in all about

100 ACRES.

Inspected by the Agents, Messrs. OSBORN & MERCER, as above. (14,823.)

HERTFORDSHIRE

FAVOURITE RESIDENTIAL DISTRICT ABOUT AN HOUR FROM TOWN.

HANDSOME XVIIITH CENTURY HOUSE,

occupying a beautiful situation 400ft. up on light soil in an extensive and HEAVILY TIMBERED PARK.

It is approached by two long carriage drives, and contains lounge hall, four reception rooms, thirteen bed and dressing rooms, etc.

Ample stabling. Garage. Lodge.

Extensive range of farmbuildings with ties for 60-70 cows.

Beautifully timbered gardens, walled kitchen garden and orchard, which together with the parkland, rich pasture and a small area of woodland, extend to about

275 ACRES.

FOR SALE AT A LOW PRICE, WITH POSSESSION.

Inspected by the Sole Agents, Messrs. OSBORN & MERCER, as above. (14,813.)



WILTSHIRE

In a good hunting centre, 'midst beautiful country.

GENUINE TUDOR HOUSE,

recently converted by an eminent architect, standing 500ft. up with south aspect and wonderful views.

Three reception, six bedrooms, bathroom. Telephone, good water.

HOME FARMHOUSE; TWO COTTAGES.

Old-world gardens with crazy paving, herbaceous borders, etc., kitchen garden, orchard, and excellent land.

FOR SALE WITH

2 OR 194 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (M 1316.)

WEST SUSSEX

In delightful country, between Petworth and Arundel.

PICTURESQUE RESIDENCE.

standing well up on Southern slope and commanding exceptional views.

Two reception, five bedrooms, two bathrooms.

Hot and cold water to all bedrooms.

Modern conveniences. Double garage.

£4,500 WITH 22 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (M 1338.)

NORTHANTS

CAPITAL SMALL HUNTING BOX

of three reception rooms, seven bed and dressing rooms; bathroom, etc. Garage and extensive stabling premises.

Secured gardens and useful paddock.

£1,600 WITH FOUR ACRES.

SOLE AGENTS, Messrs. OSBORN & MERCER, as above.

SURREY

In the favourite Leith Hill District, renowned for its picturesque rural country.

FOR SALE WITH POSSESSION,

a compact FREEHOLD RESIDENTIAL PROPERTY OF about

80 ACRES,

with an excellent modern Residence, standing 400ft. up with Southerly aspect and good views.

Four reception, fourteen bedrooms, two bathrooms.

Electric light. Central heating. Telephone.

TWO COTTAGES. MODEL FARMERY.

Sound well-watered pasture, valuable woodlands, etc.

Inspected by the Agents, Messrs. OSBORN & MERCER, as above. (14,964.)

OSBORN & MERCER, "ALBEMARLE HOUSE," 28b, ALBEMARLE STREET, PICCADILLY, W.1.

Telephone: Regent 7500.
Telegrams:
"Selanlet, Picoy, London."

HAMPTON & SONS

(For continuation of advertisements see page vi.)

Branches: **Wimbledon**
Phone 0080
Hampstead
Phone 2727

OXTED

IN AN EXCEEDINGLY CHOICE POSITION, 350FT. ABOVE SEA LEVEL, ON A SAND SOIL, COMMANDING BEAUTIFUL VIEWS.



FOR SALE.
A HORTICULTURAL GEM
affording

An opportunity of acquiring a type of Property seldom in the market.

A DELIGHTFUL OLD-FASHIONED HOUSE.

Stands in an ideal position amidst the most beautiful gardens.

Large lounge hall, drawing room and dining room, ballroom with old oak panelling communicating with winter garden thirteen bedrooms, four bathrooms.

CENTRALLY HEATED.

Garage for three cars, stabling, home farm and dairy.



EXCEPTIONALLY PICTURESQUE AND COMMODIOUS COTTAGES AND LODGE.

THE GROUNDS AND GARDENS, CONTAINING NEARLY 10,000 ROSE TREES ARE FAMOUS THROUGHOUT THE DISTRICT, BEING OF GREAT VARIETY AND NATURAL BEAUTY.

THE WHOLE PROPERTY EXTENDS TO ABOUT 35 ACRES

Highly recommended in every way by

HAMPTON & SONS, 20, St. James' Square, S.W. 1. (S 22,722.)



OXTED, SURREY

270ft. up, with full southern aspect; rural yet accessible spot. Close to golf courses.

"BUFF HOUSE," HURST GREEN.

AN ARTISTIC FREEHOLD HOUSE, containing on only two floors: Four bedrooms, dressing room, bathroom, hall, two reception rooms, offices.

DOUBLE GARAGE. GOOD WORKSHOP.
COMPANY'S ELECTRIC LIGHT, GAS, AND WATER, TELEPHONE, MAIN DRAINAGE.

DELIGHTFUL GARDENS with flagged terrace, lawns, kitchen garden, etc.; in all about ONE-AND-A-QUARTER ACRES. VACANT POSSESSION.

To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, November 15th, at 2.30 p.m. (unless previously Sold).—Solicitor, FRANK HUMPHRY, Esq., Crowborough, Sussex.—Particulars from the Auctioneers, Mr. JAS. W. SLACK, Oxted, Surrey, and HAMPTON & SONS, 20, St. James' Square, S.W. 1.



KENT

In rural position between Bexley Heath and Bexley; five minutes from good golf course; only twelve miles from the Metropolis.

"WYE LODGE."

OLD-FASHIONED FREEHOLD RESIDENCE (on only two floors): Four bedrooms, dressing room, bathroom, hall, two reception rooms, conservatory, and offices; loose box, saddle room, garage, etc.; quaint old-world pleasure and kitchen garden with fruit trees; in all about THREE-QUARTERS OF AN ACRE. Company's gas, water, electric light, main drainage, part central heating, telephone.

VACANT POSSESSION.

To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, October 25th, at 2.30 p.m. (unless Sold Privately).

Solicitors, Messrs. BURCHELLS, 5, The Sanctuary, Westminster, London, S.W. 1.—Particulars from the Auctioneers, HAMPTON & SONS, 20, St. James' Square, S.W. 1.



By Direction of the Royal Exchange Assurance.

GUERNSEY CHANNEL ISLANDS

"HAZELY," ROHAIS.

FREEHOLD GEORGIAN RESIDENCE, with drive, containing hall, three reception rooms, seven bedrooms, dressing room, bath, etc.

COMPANY'S GAS, WATER, AND ELECTRIC LIGHT, CENTRAL HEATING MAIN DRAINAGE, TELEPHONE.

FINE RANGES OF GLASSHOUSES; enchanting gardens, grounds, and field: the whole extending to some

FOUR ACRES.

To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, London, S.W. 1, on Tuesday, October 25th, 1927, at 2.30 p.m. (unless Sold Privately).—Solicitors, Messrs. ELLIS, PRIES & CO., 17, Albemarle Street, London, W. 1.—Full particulars from the Auctioneers, HAMPTON & SONS, 20, St. James' Square, S.W. 1.



SUSSEX

THREE MILES FROM HASSOCKS, SIX MILES FROM HAYWARDS HEATH. COMPACT FREEHOLD RESIDENTIAL PROPERTY, "ACRES GATE," HURSTPIERPOINT.

MAGNIFICENT VIEWS ON SOUTHERN SLOPE.

THE PICTURESQUE HOUSE, approached by drive, contains hall, loggia, three reception rooms, two staircases, seven bedrooms, two bathrooms, and offices; panelling, and costly fittings.

CENTRAL HEATING. PETROL GAS. COMPANY'S WATER.

STABLING, GARAGE, AND MAN'S ACCOMMODATION.

LOVELY PLEASURE GROUNDS, with lawns, kitchen garden, park-like paddock: in all over FIFTEEN-AND-A-HALF ACRES. WITH VACANT POSSESSION.

HAMPTON & SONS will SELL the above by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, October 25th, at 2.30 p.m. (unless previously Sold).—Solicitors, Messrs. WORTHINGTON, EVANS, DAUNEY & CO., Suffolk House, Laurence Pountney Hill, London, E.C. 4.—Particulars from the Auctioneers, HAMPTON & SONS, 20, St. James' Square, S.W. 1.



HANTS

ABOUT HALF-A-MILE FROM STATION. GOLF, SHOOTING, AND HUNTING AVAILABLE.

Very attractive and compact FREEHOLD RESIDENTIAL PROPERTY, "LOWER TILMORE," STEEP, PETERSFIELD.

300ft. up on the outskirts of the old market town; lovely views in all directions. **THE PICTURESQUE HOUSE** is approached by a drive, and contains: Entrance and lounge halls, three reception rooms, two staircases, nine bedrooms, four bathrooms, and offices.

WIRED FOR ELECTRIC LIGHT, CENTRAL HEATING, COMPANY'S WATER, TELEPHONE AVAILABLE.

Garage for two cars, stabling, heated greenhouse; pleasure grounds include ornamental and tennis lawns, kitchen garden, two useful paddocks: in all over SEVEN-AND-A-QUARTER ACRES. WITH VACANT POSSESSION.

To be SOLD by AUCTION, at the St. James' Estate Rooms, 20, St. James' Square, S.W. 1, on Tuesday, November 15th, at 2.30 p.m. (unless previously Sold).—Solicitors, Messrs. BURLEY & GEACH, Petersfield, Hants.—Particulars from the Auctioneers, HAMPTON & SONS, 20, St. James' Square, S.W. 1.

Offices: 20, ST. JAMES' SQUARE, S.W. 1

BRACKETT & SONS

TUNBRIDGE WELLS, and 34, CRAVEN ST., CHARING CROSS, W.C.2.

SOUTHBOROUGH COMMON, KENT

WITHIN EASY REACH OF TUNBRIDGE WELLS AND 57 MINUTES FROM CHARING CROSS.

THE ATTRACTIVE FREEHOLD PROPERTY KNOWN AS "HOLDEN HOUSE,"

comprising



EARLY GEORGIAN RESIDENCE.

LOUNGE HALL,
THREE RECEPTION ROOMS,
BILLIARD ROOM,
WINTER GARDEN,
ELEVEN BED AND DRESSING ROOMS,
THREE BATHROOMS,

TWO MODERN COTTAGES.
GARAGE.

10A. OR. 32P. OF FINELY TIMBERED
GROUNDS.

FOR SALE BY

BRACKETT & SONS by PUBLIC AUCTION, at Tunbridge Wells, on Friday, November 4th, 1927 (unless previously sold).
Particulars and conditions of Sale of Messrs. WEDLAKE, LETTS & BIRDS, Solicitors, 11, Serjeant's Inn, Temple, E.C.4, and (with orders to view) of the Auctioneers, as above.

ESTATE
AGENTS.

HARRIE STACEY & SON

REDHILL, REIGATE AND WALTON HEATH, SURREY

AUCTIONEERS.
Phone: Redhill 631
(3 lines).



MERSTHAM (400ft. up, south aspect, glorious views; station one-and-a-quarter miles; golf near).—This well-planned labour-saving COUNTRY RESIDENCE, with about FIVE ACRES of lovely grounds, paddock and woodland; eight bed, dressing, two bath, three reception; electric light, central heating; good COTTAGE, two garages, workshop; all in splendid order.—Apply as above.

FOR SALE BY PRIVATE TREATY.

Bristol eight miles, Chippenham Sudbury eight miles,
Berkeley and Beaufort Hunts.

FREEHOLD RESIDENTIAL PROPERTY.

TUDOR FARMHOUSE (modernised); three
reception, five bedrooms, separate servants' wing.
ELECTRIC LIGHT. CENTRAL HEATING.

Large garage, dairy and other outside offices, modern
loose boxes and stabling.

Inexpensive GARDENS AND GROUNDS, including double
tennis court.

90 ACRES

OF PASTURELAND SURROUNDING.

This area could be reduced if desired to suit the require-
ments of a purchaser.

Further particulars upon application to Messrs. STEPHENSON
and ALEXANDER, F.A.I., 5, High Street, Cardiff.



WOODCOCK & SON

Phones: Mayfair 1544; Ipswich 2801.
LONDON OFFICE: 20, CONDUIT STREET, W. 1.
Provincial Office: 45, Princes Street, Ipswich.

BOATING AND FISHING ADJOINING.

AN UNCOMMONLY CHOICE COUNTRY
RESIDENCE, near Norwich, in charming grounds
of three-and-a-half acres, affording perfect seclusion and
quiet; four reception, ten or twelve bedrooms, bath
(h. and c.); two tennis courts; garage; good shooting.
Freehold, only £3,000, or with 20 acres meadow and extra
buildings, £3,500. (Reply Ipswich.)

EASY DRIVE ALDEBURGH-ON-SEA.

A CHARMING OLD-FASHIONED
COUNTRY RESIDENCE just outside small town;
main line; beautiful secluded position, yet possessing all
modern conveniences; three reception, six bed, dressing,
bath; lovely timbered grounds, avenue, paddock; three
acres; garage. Early possession. Freehold, £2,500.—
Photos of Woodcock & Son, Ipswich.

ALDEBURGH GOLF LINKS SIX MILES.

ELIZABETHAN MANOR HOUSE, typical
U-shape, full of old oak beams, panelling, etc.; three
sitting, six bed, bathroom (h. and c.); electric light;
cottage, farmbuildings, and 97 acres rich land (half grass);
£4,500; or with 155 acres, £5,250.—Photos, etc., of
WOODCOCK & SON, Ipswich.

A GENTLEMAN'S GEM.

VIEWS OF THE CHANNEL (daily access
Town).—Charming old oak-pannelled HOUSE; three
sitting, billiard, seven bed, bath; electric light, central
heating; lovely old walled gardens, and grassland, with
buildings; 46 acres in all; perfect repair; £6,500. More
land available. (Reply London.)

HANKINSON & SON

AUCTIONEERS, LAND AND ESTATE AGENTS,
BOURNEMOUTH.

Phone 1307.

SHAFTESBURY, DORSET.

Suitable for Private Residence, Hotel, School or Nursing
Home.



"BELMONT HOUSE"—A commodious Georgian
Residence, situated 660ft. above sea level, in a
district renowned as a health resort. As a Private Resi-
dence the accommodation comprises fourteen bed
and dressing rooms, two bathrooms, four reception and separate
accommodation for two married servants, but this can be
extended to 20 bedrooms if it is desired to use the Property
as a hotel or school, etc. In addition there is a cottage and
delightful pleasure grounds and paddock; in all nearly
twelve acres; gas and water, central heating; close to
R.C. church. Hunting and golf. To be SOLD by AUC-
TION at Shaftesbury on November 7th.—Particulars
and conditions of Sale from the Auctioneers, or
Solicitors, Messrs. BURRIDGE, KENT & ARKELL, Bell Street,
Shaftesbury.

MESSRS. YOUNG & GILLING

(Established over a Century).
LAND AND ESTATE AGENTS, CHELTENHAM.
Telegrams: "Gillings, Cheltenham." Telephone 2129.

ILLUSTRATED REGISTER OF PROPERTIES IN
CHELTENHAM AND THE WESTERN COUNTIES
WILL BE SENT ON APPLICATION.



COTSWOLD COUNTRY (OUTSKIRTS OF CHEL-
TENHAM).—To be SOLD. THIS CHARMING
PROPERTY, comprising the above stone-fronted Residence,
planned on two floors, with accommodation comprising large
oak-pannelled lounge hall, four reception rooms, seven best
bed and dressing rooms, four servants' bedrooms, two bath-
rooms, perfect domestic offices; excellent hunting stabling
for five, large garage accommodation; delightfully laid-out
grounds, small lake, lawns, flower and kitchen gardens, range
of glasshouses, two capital cottages, paddock; making a total
area of some five acres; electric lighting, central heating.
In first-rate order, and ready for immediate occupation.

MESSRS. YOUNG & GILLING

(Established over a Century).
LAND AND ESTATE AGENTS, CHELTENHAM.
Telegrams: "Gillings, Cheltenham." Telephone 2129.

W. HUGHES & SON, LTD.

Auctioneers and Estate Agents.
38, COLLEGE GREEN, BRISTOL.
Phone: 1210 Bristol. Established 1832.



IN THE HEART OF THE LEDBURY HUNT. THIS CHARMING OLD XVIIIth CENTURY COUNTRY RESIDENCE.

In perfect order, with electric light, central heating and
telephone; in a most enviable position, on the Glos. and
Hereford Borders, within easy reach of Cheltenham,
Hereford, Ross and Gloucester, standing high and com-
manding delightful views.

40 ACRES

of rich pastureland and charming inexpensive grounds;
three cottages, stabling, garage, and

RANGE OF MODEL FARMBUILDINGS

The Residence, which is approached by a long carriage
drive, contains hall, three reception, including an oak-
pannelled lounge room 30ft. by 15ft., eight bed and dressing
rooms, bath (h. and c.), and most convenient domestic
offices.

HUNTING FIVE DAYS A WEEK.

PRICE £6,000.

Inspected and strongly recommended by W. HUGHES
and SON, LTD., as above. (17,549.)



ONE OF THE MOST ATTRACTIVE
SMALLER COUNTRY RESIDENCES in the
Taunton District, comprising the above charming old
Residence, modernised and with all modern conveniences,
and in perfect order throughout. Approached by long
drive with two picturesque cottages at entrance, and in
a most enviable position, 450ft. up, at the foot of the
Blackdown Hills. The accommodation includes lounge
hall, three reception, ten bed and dressing rooms, bath
(h. and c.); central heating; 'phone; and there is good
stabling, also range of model farmbuildings. Very charming
grounds, with pasture orcharding and meadowland; in all

ABOUT 20 ACRES.

PRICE £6,500.

Inspected and strongly recommended by W. HUGHES
and SON, LTD., as above. (17,142.)

COUNTRY RESIDENCES.—Sherborne, £1,425;
Wimborne (near), £875; Swanage, £850; Ringwood,
Hants, £850; Bradford-on-Avon, £950; Wincanton, £950;
Verwood, Dorset, £550; Westbury, Wilts, £950, £1,400;
Weston-super-Mare, £1,200; Nailsea, £1,250 and £1,400;
Bristol (near), Georgian Residence, two-and-a-half acres,
£3,150; Burnham-on-Sea, £1,500; Chard (near), £1,350;
Chippenham (near), £1,000; Crewkerne, Somerset, £2,000;
Fordingbridge, Hants, £1,400; many others. Lists Gratis.—
CRISP'S, Estate Agents, Bath.

LAND AND
ESTATE AGENTS,

Telephone 21.

ESTABLISHED 1812.

GUDGEON & SONS

WINCHESTER

AUCTIONEERS
AND VALUERS.

Telegrams: "Gudgeons."

OUTSKIRTS OF WINCHESTER

ONE-AND-A-QUARTER MILES MAIN LINE STATION. GOLF LINKS HALF-A-MILE.



FREEHOLD
RESIDENTIAL
PROPERTY in most excel-
lent order throughout.
Carriage drive. Good views.
Three reception rooms,
eight bed and dressing
rooms, two bathrooms, com-
plete domestic offices.
Company's water and gas.
Central heating. Telephone.
MOST PICTURESQUE
GROUNDS,
with tennis court, yew
hedges, rose garden, kitchen,
six roomed cottage with
bathroom.
Garden. Excellent garage.

TOTAL AREA ONE-AND-A-HALF ACRES.

Apply GUDGEON & SONS, Winchester. (Folio 1465.)

FRESH IN THE MARKET.
BETWEEN WINCHESTER AND BASINGSTOKE

A MODERNISED
GEORGIAN RESI-
DENCE, standing in
grounds of about

TWELVE ACRES.

Lounge hall, three recep-
tion rooms, cloakroom,
seven bedrooms, three bath-
rooms, servants' hall, com-
plete domestic offices.

ELECTRIC LIGHT.
CENTRAL HEATING.
INDEPENDENT
BOILER.
TELEPHONE.

Garage. Excellent cottage.



Tennis court, kitchen garden and most picturesque pleasure grounds.

For order to view, apply GUDGEON & SONS, Estate Agents, Winchester. (Folio 1625.)

W. H. GIFFARD
F. C. L. ROBERTSON
C. LUCEY, JNR.

DIBBLIN & SMITH

ESTATE AGENTS AND AUCTIONEERS.

Tel.: Grosvenor 1671 (2 lines).

106, MOUNT STREET,
GROSVENOR SQUARE, W.1.

45 MINUTES FROM TOWN



A CHARMING TUDOR HOUSE, containing
six bed and dressing rooms, bathroom, two reception
rooms.

GARAGE.

COMPANY'S WATER. MAIN DRAINAGE.
WIRED FOR ELECTRIC LIGHT.

ONE ACRE.

PRICE £2,500, FREEHOLD.

Full particulars from the Owner's Agents, Messrs.
DIBBLIN & SMITH, 106, Mount Street, W. 1.

24 MILES OF TOWN

ABSOLUTELY FREE FROM BUILDING
DEVELOPMENT.

SURROUNDED BY SURREY COMMONS
with views to the south and west extending fifteen
miles; near main line express service of trains; seven
bed and dressing rooms, three reception rooms, two
bathrooms.

GARAGE.

ELECTRIC LIGHT. CO.'S WATER.
MATURE GARDENS.

EIGHT ACRES. FOR SALE.

Full particulars from Sole Agents, DIBBLIN & SMITH,
106, Mount Street, Grosvenor Square, W. 1. (Gros. 1671.)

NEAR SEVENOAKS



A BEAUTIFUL JACOBINE HOUSE, having
been entirely redecorated and is in excellent order;
400ft. up, commanding some of the finest views in the
South; eleven bed and dressing rooms, three reception
rooms, three bathrooms.

ALL MODERN CONVENIENCES.
STABLING. GARAGE. LODGE.

NEARLY TWELVE ACRES.

FOR SALE, FREEHOLD.

Full particulars from the Sole Agents, Messrs. DIBBLIN
and SMITH, 106, Mount Street, W. 1.

PHYLLIS COURT. TORQUAY



THIS BEAUTIFUL RESIDENCE, immediately
on the sea front, built irrespective of cost; every
up-to-date modern appliance. Perfect order and repair.
ÆOLIAN PIPE ORGAN installed in lounge gallery.

Can be occupied as one House or THREE separate
self-contained residences, each with separate entrance.

TWO (connected) parts now to be LET FURNISHED,
separately or together.

As a business proposition it is unique and profitable.

AS AN HOTEL

nothing could equal the position and opportunity on the
SOUTH COAST.To be SOLD as a going concern, luxuriously furnished
throughout, or the property only, without organ.

£10,500, FREEHOLD.

Mortgage arranged.

Another property adjoining Phyllis Court, also on sea front, in all 1,000ft. of frontage, consisting of VALUABLE BUILDING LAND, a block of THREE charming
FLATS, also six large lock-up GARAGES also on offer.

Write for further photographs—"Owner," Phyllis Court, Torquay. Phone 3421.

"RAINSBROOK," RUGBY, WARWICKSHIRE

A ATTRACTIVE HUNTING BOX OR RESIDENTIAL ESTATE (two miles from station; beautiful
situation; junction of six Hunts; close to Rugby School and polo grounds; 400ft. above sea level; magnificent views;
BEAUTIFUL GROUNDS.



Accommodation comprises lounge entrance hall, two
reception rooms, billiard room, fourteen principal and
secondary bed and dressing rooms, two bathrooms and
excellent domestic offices; two bungalow lodges and one
other cottage, ample farm and other buildings; stabling
for twelve horses; tennis and croquet lawns, rich pasture-
land; electric light, Company's water and in addition an
excellent well supply, modern drainage.

TOTAL, 47½ ACRES.

To be SOLD by AUCTION, at the Grand Hotel, Rugby,
on Monday, October 24th, 1927, at 4 o'clock precisely
(unless previously disposed of by Private Treaty).

For further particulars apply Messrs. CROPPER, STEWARD
and CATTELL, Auctioneers, Rugby; Messrs. RAWLENCE and
SQUIRE, 4, The Sanctuary, Westminster, S.W. 1; also at
Salisbury, Sherborne, Dorset, and 5, High Street,
Southampton; or to the Solicitors, Messrs. RONEY & Co.,
42, New Broad Street, E.C. 2.

BEAUFORT HUNT.

Some of the best of the country. To be LET, Unfurnished.



A SMALL RESIDENCE OF CHARACTER,
economical, attractive and well placed; station half-a-
mile; London one-and-three-quarter hours; three reception,
seven bedrooms, drying room, bathroom (h. and c.); electric
light, all modern conveniences; loose boxes and stalls for four
horses; easily worked garden, tennis lawn. RENT, £175
per annum.—Sole Agent, T. POWELL, Auctioneer, Estate
Agent, Valuer, The Old Post Office, Bath.

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Telephone :
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CURTIS & HENSON

LONDON.

Telegrams :
"Submit, London."

PERFECTLY APPOINTED COUNTRY HOUSE, 20 MILES OUT, EMINENTLY SUITABLE FOR CITY MAN.



FOR IMMEDIATE SALE.

In the market by order of executors for the first time in 25 years.

30 MINUTES' RAIL. IN A VERY PRETTY PART OF
SURREY

AN EXCEPTIONALLY FINE MODERN RESIDENCE standing on high ground, occupying a perfectly secluded position, approached by drive, facing south and amidst grandly timbered grounds. Accommodation includes hall, four beautifully appointed reception rooms, billiard room, winter garden, fifteen bedrooms, five bathrooms, complete offices.

CO.'S ELECTRIC LIGHT. CO.'S WATER.
CENTRAL HEATING.

MOST CHARMING GARDENS, lawns, magnificent trees, rose garden, large walled kitchen garden, orchard; stabling, garage and TWO OTTAGES, small MODEL FARMERY and small park; in all

27 ACRES.

Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

ONE HOUR'S RAIL SOUTH

PERFECT REPLICA OF A XIVTH CENTURY MANOR HOUSE, built of mellowed red brick with half timbered gables, carved barge boards, leaded casements, old tiled roof. Many quaint characteristics with a wealth of old oak panelling, massive beams and solid floors, open fireplaces, etc. Fine dry healthy position 300FT. UP, extensive views, two long drives.

THREE RECEPTION. TEN BEDROOMS. FIVE BATHROOMS.
ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

Co.'s water, modern drainage; garage, stabling, two cottages, farmery; delightful pleasure grounds, flagged terraces and walks, formal garden, lily pond and fountain, clipped yew hedges, rose garden, oak and fir woodland with rhododendrons, streams, dell, etc., productive kitchen garden, glass, orchard and meadowland; in all

ABOUT 26 ACRES.

Hunting and golf. For SALE.—CURTIS & HENSON, 5, Mount Street, W. 1.

DORKING AND GUILDFORD

ON THE LOVELY LEITH HILL RANGE WITH UNPARALLELED VIEWS.

DELIGHTFUL MODERN RESIDENCE, surrounded by charming grounds, occupying a wonderful position, 600ft. above sea level; FIVE RECEPTION, FIFTEEN BEDROOMS, FOUR BATHROOMS, CO.'S WATER AND GAS, CENTRAL HEATING, TELEPHONE, modern drainage; garage, stabling, suite of rooms for married man; lovely gardens, very fine terrace with exquisite views, two grass courts, HARD COURT, fan garden, walled kitchen garden, small lake, cottage of ten rooms, and small cottage, grass and woodland; in all

ABOUT TWELVE ACRES.

FOR SALE OR ON LEASE.

Hunting and golf.—CURTIS & HENSON, 5, Mount Street, W. 1.

GRAFTON AND WOODLAND PYTCHLEY

HISTORICAL JACOBEOAN RESIDENCE, designed by INIGO JONES, surrounded by beautifully timbered park, three carriage drives; fine situation.

FIVE RECEPTION. TWENTY BEDROOMS. THREE BATHROOMS.
ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

Excellent water and drainage; hunting stabling, garage; ten cottages, home farm; delightful pleasure grounds, walled kitchen gardens, glasshouses, orchards, etc. Nearly all grassland of excellent quality, in hand; quantity of excellent timber, mainly oak. ABOUT 450 ACRES. LOW PRICE.

Owner's Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

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XVTH CENTURY BLACK-AND-WHITE RESIDENCE, carefully restored and containing wealth of oak beams, original open fireplaces, octagonal carved King post and exposed rafter ceilings; secluded position, carriage drive; THREE RECEPTION, BILLIARD ROOM, STUDIO, NINE BEDROOMS, BATHROOM; ELECTRIC LIGHT, CO.'S WATER, TELEPHONE; garage, OLD OAK TIMBER-FRAMED BARN, pleasure farm; old gardens, stone paths, tennis lawn, kitchen garden, fishpond, grassland; in all about

90 ACRES.

PRICE £5,000.

WOULD SELL WITH TEN ACRES.—CURTIS & HENSON, 5, Mount Street, W. 1.



GODALMING AND PETWORTH

WONDERFUL SITUATION. PANORAMIC VIEWS. SAND SOIL.

PERFECTLY DELIGHTFUL RESIDENCE, upon which enormous sums have lately been spent, replete with every conceivable modern convenience; long winding carriage drive with lodge.

FIVE RECEPTION. FIFTEEN BEDROOMS. SIX BATHROOMS.
ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

Company's water, modern drainage; garage for four cars, chauffeur's rooms, four cottages and laundry. Unusually beautiful terraced gardens, a feature of the Property, rock and rose gardens, pergolas, formal garden, herbaceous borders, random stone paving, racquet court, Japanese tea-house, ornamental timber, rich meadowland and farmery; in all about

150 ACRES.

FIRST-CLASS GOLF. HIGHLY RECOMMENDED.
Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.

BEECHWOODS OF BUCKS

NEAR FOUR FIRST-CLASS GOLF COURSES; 20 MILES FROM TOWN.

BEAUTIFULLY APPOINTED GEORGIAN RESIDENCE, occupying a fine healthy position on gravel soil, embracing charming views; long carriage drive with lodge. FOUR RECEPTION, BILLIARD, 20 BEDROOMS, FIVE BATHROOMS, CO.'S ELECTRIC LIGHT AND WATER, CENTRAL HEATING, TELEPHONE, MODERN DRAINAGE. Extensive stabling, garages, home farm, nine cottages. Beautiful PLEASURE GROUNDS, wide spreading lawns, coniferous and forest trees, clipped yew and box hedges, rhododendrons, ornamental lake with boathouse, four tennis courts, prolific fruit and vegetable gardens, range of glasshouses, undulating parkland and thriving woodlands, intersected by stream; in all

ABOUT 150 ACRES.

FOR SALE OR WOULD BE LET ON LEASE.

Hunting, shooting, golf.—CURTIS & HENSON, 5, Mount Street, W. 1.

DUKE OF BEAUFORT'S COUNTRY

75 minutes' rail. HUNTING FIVE DAYS A WEEK. 350ft. above sea level.

STONE-BUILT RESIDENCE, upon which very large sums have recently been spent; fine position with extensive views; surrounded by well-timbered parklands; carriage drive with lodge. FOUR RECEPTION, FIFTEEN BEDROOMS, THREE BATHROOMS; ELECTRIC LIGHT, NEW WATER SUPPLY, TELEPHONE; hunting stabling for 20 horses, stud groom's house, home farm; charming pleasure grounds, herbaceous borders, grass tennis court, hard court (now being laid), walled kitchen garden, orchards, rich grassland; in all about

120 ACRES.

TO BE LET, FURNISHED OR UNFURNISHED.

Inspected and recommended.—CURTIS & HENSON, 5, Mount Street, W. 1.

40 MINUTES' RAIL CITY AND WEST END

SPLENDID OPPORTUNITY FOR BUSINESS MAN.

Main line station. Seven minutes by car, near first-class golf.

PERFECTLY APPOINTED RESIDENCE, on which great sums have been spent, fitted with every conceivable convenience, ready for immediate entry, occupying a delightful position; long carriage drive with lodge; four reception, billiard room, music room, twelve bedrooms (eight fitted with lavatory basins, h. and c.) and radiators, four splendid bathrooms; electric light, central heating, telephone, Co.'s water, modern drainage; every convenience. Garage for four, stabling, cottage. BEAUTIFUL PLEASURE GROUNDS, two tennis courts, lawns, specimen trees, rhododendrons, lake, kitchen garden, orchards, wood and parkland. ABOUT 30 ACRES. Hunting, shooting, fishing. LOW PRICE.

Highly recommended.—CURTIS & HENSON, 5, Mount Street, W. 1.

TUNBRIDGE WELLS

ONE MILE FROM STATION, 45 minutes from City and West End.

In one of the highest and best residential parts of this popular inland health resort. 450ft. above sea level.
Sandy soil.

ADJACENT TO LARGE AREAS OF COMMONLANDS.

DELIGHTFUL OLD-WORLD PERIOD HOUSE, dating from the XVIIth century and rich in historical associations, approached by a carriage drive and containing

FOUR RECEPTION. TWELVE BEDROOMS.
TWO BATHROOMS.

CO.'S ELECTRIC LIGHT, GAS AND WATER.
MAIN DRAINAGE. TELEPHONE.

Stabling and garages, cottage. UNUSUALLY BEAUTIFUL GARDENS AND PLEASURE GROUNDS, old turf lawns for croquet and tennis, magnificent trees and shrubs, cedar of Lebanon 700 years old, productive kitchen garden, glasshouses and paddock; in all

ABOUT FIVE ACRES.

PRICE MODERATE.

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Telephone No.:
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GEORGE TROLLOPE & SONS

25, MOUNT STREET, GROSVENOR SQUARE, W.1

And at
Hobart Place, Eaton Sq.,
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GLOS

OVERLOOKING SEVERN ESTUARY.

350ft. above sea. Built on rock.

£5,500.—Old-fashioned HOUSE; seven bed, bath, hall, two reception rooms.

GARAGES.

ELECTRIC LIGHT. COMPANY'S WATER.

FARMERY.

COTTAGE.

HUNTING.

25 ACRES.

Orders to view of GEORGE TROLLOPE & SONS, 25, Mount Street, W. 1. (A 7244.)

NEWBURY

Secluded position. 450ft. above sea.

FOR SALE.

WELL-PLANNED RESIDENCE, with three reception, three bath, ten bedrooms, etc.; two cottages, stabling, garage and useful buildings.

BEAUTIFUL OLD GARDEN and well-timbered grounds of about

SIXTEEN ACRES.

ELECTRIC LIGHT. CENTRAL HEATING.

Gravel soil.

REDUCED PRICE.—Full details from GEORGE TROLLOPE & SONS, 25, Mount Street, W. 1. (C 4815.)

SURREY HILLS

South aspect. Daily reach.

FOR SALE, very attractive modern RESIDENCE, unusually well fitted, commanding beautiful views. Six bed, two bath, three reception rooms; Company's water and gas; two garages; charming gardens, etc.

ONE ACRE.

Personally inspected and recommended by GEORGE TROLLOPE & SONS, 25, Mount Street, W. 1. (A 1954.)

COTSWOLDS

In quiet village; two miles from Cheltenham.

£1,700.—For SALE, an old-fashioned RESIDENCE, facing south-west, and containing six bed, bath and three reception rooms; pretty garden with tennis lawn; stabling and garage in all

ABOUT ONE ACRE.

Main water supply.—Apply GEORGE TROLLOPE & SONS, 25, Mount Street, W. 1. (A 7245.)

BUCKS

26 MILES FROM TOWN.

SPLENDIDLY POSITIONED AMIDST WOODS.

ADJOINING GOLF COURSE.

PICTURESQUE MODERN RESIDENCE

500ft. above sea, on gravel soil, facing south-west; drive half-a-mile long; seventeen bed, four baths, lounge hall, loggia, three reception rooms, servants' hall.

ELECTRIC LIGHT. COMPANY'S WATER.

CENTRAL HEATING.

GARAGE. STABLING. LODGE.

55 ACRES.

For SALE.—Orders to view of GEORGE TROLLOPE and SONS, 25, Mount Street, W. 1. (6798.)

BETWEEN LEATHERHEAD AND GUILDFORD

FOR SALE,

OLD-FASHIONED HOUSE

AND

EIGHTEEN ACRES.

SEVEN BED, DRESSING, BATH, TWO RECEPTION ROOMS.

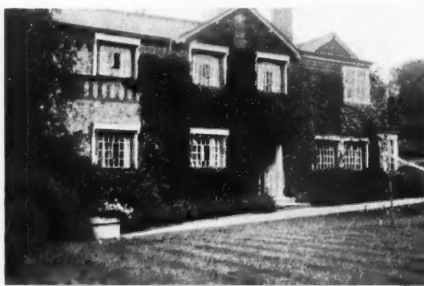
COMPANY'S ELECTRIC LIGHT AND WATER.

GARAGE.

STABLING.

PRETTY GARDENS.

Orders to view of GEORGE TROLLOPE & SONS, 25, Mount Street, W. 1. (A 1976.)



WILTSHIRE

Near small old-world town; sporting district.

£6,500.

GEORGIAN RESIDENCE, on two floors; high up, commanding extensive views to the S.W.; eight bed, two bath, four reception rooms.

CO.'S ELECTRIC LIGHT.

STABLING.

GARAGE.

BUNGALOW.

CHARMING GARDENS.

FIVE ACRES.

Personally inspected and recommended by GEORGE TROLLOPE & SONS, 25, Mount Street, W. 1. (3305.)



REBBECK BROS., F.S.I., F.A.I.

GERVIS PLACE, BOURNEMOUTH

Telephone: 3481.



HAMPSHIRE (on the outskirts of a market town, western borders of the New Forest).—Old-fashioned COUNTRY HOUSE in very nice order. Contains four reception rooms, five bedrooms, bathroom, offices; electric lighting, gas, telephone, water by electric pump, modern sanitation; stables, garage; a small, picturesque and secluded garden.

FREEHOLD £2,200.

DORSET.

In a picked position with beautiful views over the Dorset Lake country, one mile railway station and golf course, three miles market town.

A WELL-APPOINTED RESIDENCE.

placed on a southern slope, perfectly secluded and sheltered.

Contains three reception rooms, cloakroom, seven bedrooms, three bathrooms, maids' sitting room, kitchen and offices.

PETROL GAS LIGHTING, MAIN WATER, CENTRAL HEATING, MODERN SANITATION, TELEPHONE.

Garage for four cars. Studio.

23 ACRES

of land, mainly in its natural state. Inexpensive pleasure grounds and hard tennis court.

FREEHOLD £6,500.



DORSET (in the district of Cranborne Chase; high situation, near village and railway station).—Attractive modern RESIDENCE, with hall, two reception rooms, cloakroom, six bedrooms, bathroom, good offices; garage and buildings; very nice garden and a paddock, in all two acres. FREEHOLD £2,700.

Instructed by the Executors of Mrs. Maud Sanderson, deceased.

HAMPSHIRE (one-and-a-quarter miles from Bentley Station, 40 miles from London; about 400ft. above sea level).—"JENKYN PLACE," BENTLEY, a Freehold RESIDENTIAL PROPERTY, in perfect order throughout and admitted to be without its equal in the county. The House is of the Queen Anne period, added to and completely modernised in 1900, having every convenience. It contains five reception rooms, billiard room, sixteen bed and dressing rooms, four bathrooms, excellent offices; central heating, electric lighting and pumping plant, also Company's water supply, modern drainage; stabling, garages for large cars, four excellent cottages, numerous outbuildings; beautiful pleasure gardens and grounds, kitchen gardens, glasshouses, three paddocks; in all 16a. 1r. 25p. To be offered for SALE by AUCTION, at the London Auction Mart, 155, Queen Victoria Street, E.C. 4, on Wednesday, October 26th, 1927, at 2.30 p.m. precisely.—Solicitors, Messrs. HILL, DICKINSON and Co., 10, Water Street, Liverpool. Auctioneers, Messrs. J. ALFRED EGGER & Co., 74, Castle Street, Farnham, Surrey, and Bentley, Hants.

HASLEMERE.

MOST SOUGHT AFTER POSITION.

REALLY DELIGHTFUL RESIDENCE. all modern conveniences; south aspect; three reception rooms, loggia, nine bed, bath, servants' hall; garage; lovely grounds, three acres. Reasonable price for quick Sale.—Apply Sole Agent, REGINALD C. S. EYENNETT, Haslemere (Tel. 10); also at Hindhead and Farnham.



DUNMOW (three-quarters of a mile station; 40 miles from London).—XVIII century RESIDENCE; oak beams, floors, etc.; four reception rooms, five bedrooms, attics; main water and drainage, central heating, separate hot water, gas; one-third of an acre garden (more land if required). Vacant. Freehold £2,500. View any time.—Apply Clock House, Dunmow.

CHIGWELL.—HOUSE in delightful surroundings; three-quarters of an acre well laid-out garden; tennis court; garage, etc. Price £2,700.—Full details upon application to Box 637, SPOTTISWOODES, Regent House, Kingsway, London, W.C. 2.

HAMPSHIRE AND SOUTHERN COUNTIES

including

SOUTHAMPTON AND NEW FOREST DISTRICTS.

WALLER & KING, F.A.I.,

ESTATE AGENTS,

THE AUCTION MART, SOUTHAMPTON.

Business Established over 100 years.

FIFE—WESTGRANGE ESTATE.—For SALE by PRIVATE BARGAIN, the attractive Residential and Sporting Estate of Westgrange, Balgowrie and others (the principal Mansion House being called "Brankston Grange"), situated about seven miles west of Dunfermline and within easy access of either Edinburgh or Glasgow; valuable minerals underlying the same are included; approximate extent 1,700 acres.—For printed particulars and orders to view apply to MACKENZIE, INNES & LOGAN, W.S., 25, Melville Street, Edinburgh.

WARWICKSHIRE AND MIDLAND COUNTIES.—COUNTRY HOUSES, FARMS and ESTATES.—Free register of Messrs. FAYERMAN & Co., Leamington Spa. Established in 1874.

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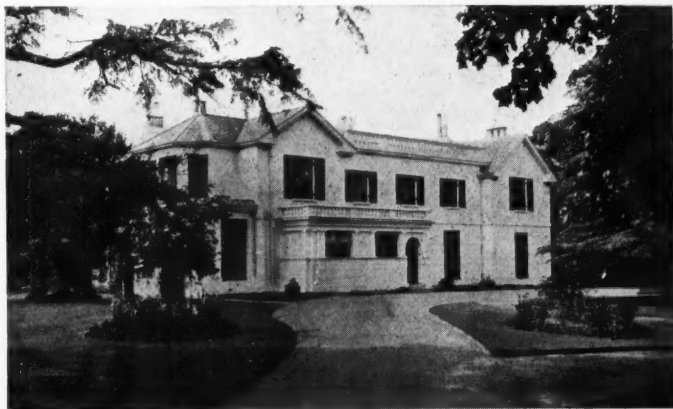
JOHN D. WOOD & CO.

6, MOUNT STREET, GROSVENOR SQUARE, LONDON, W.1.

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HEALTHY SUSSEX, JUST OVER AN HOUR FROM TOWN

One mile from station and favourite town, and 29 miles from London.



PICTURESQUE OLD-FASHIONED RESIDENCE ON TWO FLOORS.

The subject of a very large expenditure on modern improvements and in exceptionally good order.

EARLY POSSESSION CAN BE HAD.

Long carriage drive with lodge entrance.

Vestibule with cloakroom and lavatory, corridor, all panelled in old oak, billiard or ballroom, panelled in walnut; lounge and dining room, also panelled; drawing room; handsome carved oak staircase 6ft. wide with walls to half landing and top landing oak panelled; oak panelled arches lead to first floor where are twelve or thirteen bed and dressing rooms, three bathrooms and convenient offices.

TELEPHONE. COMPANY'S WATER. ELECTRICITY AND MAIN DRAINAGE. CENTRAL HEATING.

Good stabling and garage accommodation. Cottage.

Charming gardens and grounds with terraced lawns, water garden, walled kitchen garden—all maintained by two men.

FINELY TIMBERED PARKLANDS

in all about

40 ACRES.

Recommended by the Agents, Messrs. JOHN D. WOOD & Co., 6, Mount Street, London, W. 1. (V 31,536.)

OVER 300FT. HIGH ON THE CHILTERN HILLS

Within an hour of London by an excellent service of trains and good motor roads.

THIS EXCEPTIONALLY ATTRACTIVE TWO-STORIED RESIDENCE, well planned and standing in the midst of delightful terrace gardens and grounds, with good kitchen garden, and commanding

MAGNIFICENT PANORAMIC VIEWS FOR ABOUT 20 MILES.

Thirteen bed and dressing rooms, four bathrooms, lounge hall, four reception rooms.

ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.
MODERN SANITATION;

Chauffeur's and gardener's cottages.

Good garage and stabling accommodation.

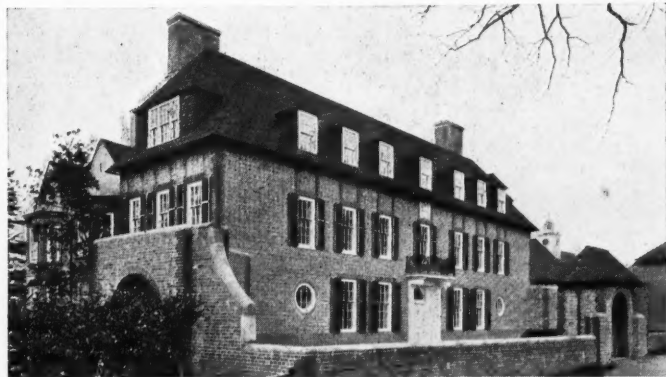
Three minutes from golf course. Hunting with the Whaddon Chase. Near polo.

TO BE SOLD WITH ABOUT 42 ACRES

Personally inspected and strongly recommended by the Agents, Messrs. JOHN D. WOOD & Co., 6, Mount Street, London, W. 1. (40,871.)



ON THE CONFINES OF BALCOMBE FOREST



TWO MILES FROM A STATION AND FOUR-AND-A-HALF FROM THREE BRIDGES.

430FT. ABOVE SEA LEVEL.

TO BE LET, UNFURNISHED, ON LEASE. NO PREMIUM.

A MOST ATTRACTIVE RESIDENCE in the QUEEN ANNE STYLE, designed by a famous architect and commanding lovely panoramic views.

Nineteen bed and dressing rooms, five bathrooms, billiard and four reception rooms.

STABLING. GARAGES. TWO GOOD COTTAGES.
ELECTRIC LIGHT. CENTRAL HEATING. TELEPHONE.

The whole Property is in perfect structural and decorative repair.

INEXPENSIVE GARDENS.

Near several good golf courses and hunting with two packs.

MORE LAND AND SHOOTING MIGHT BE HAD BY ARRANGEMENT.

Inspected and strongly recommended by JOHN D. WOOD & Co., 6, Mount Street, W. 1. (31,523.)

FAVOURITE PART OF WEST SUSSEX

Commanding lovely panoramic views of the Southdowns and Chantonbury Ring.

18-HOLE GOLF LINKS WITHIN THREE MILES.

HUNTING WITH THE CRAWLEY AND HORSHAM.

THIS COMFORTABLY PLANNED AND WELL-BUILT MELLOWED BRICK AND TILED RESIDENCE, approached by a long carriage drive and beautifully secluded; ten bedrooms, three bathrooms, lounge hall, drawing room and three reception rooms (one with oak panelling, date 1631). STABLING FOR SEVEN, GARAGES, ETC., AND TWO VERY GOOD COTTAGES.

ELECTRIC LIGHT. RADIATORS.

GOOD WATER SUPPLY AND MODERN DRAINAGE

THE PLEASURE GROUNDS are beautifully timbered with choice trees and shrubs, and include two tennis lawns and productive walled kitchen garden, surrounded by excellent park-like grassland; in all about

53 ACRES.

The Property has been well kept up and is in splendid order throughout.

FOR SALE AT A VERY REASONABLE PRICE.

Inspected and strongly recommended by Messrs. JOHN D. WOOD & Co. (30,865.)



JOHN D. WOOD & CO., 6, MOUNT STREET, LONDON, W.1.

KNIGHT, FRANK & RUTLEY AND WALTON & LEE

THE ESTATE SALE ROOMS, LONDON, W.1

AT A LOW RESERVE. AN OPPORTUNITY FOR INVESTORS AND SPECULATORS.

KENT

BETWEEN TUNBRIDGE WELLS AND ASHFORD.

In the high lying part of the picturesque Weald of Kent, five miles from Tenterden and three miles from Headcorn Station, main line Southern Ry.



THE FREEHOLD RESIDENTIAL, AGRICULTURAL AND SPORTING ESTATE, IBORNDEN, BIDDENDEN,

comprising a substantial and spacious MODERN RESIDENCE, finely placed with attractive views, and containing hall, four reception rooms, billiard room, ten principal and secondary bedrooms, three bathrooms, servants' bedrooms and complete offices.

The hall and principal rooms are of fine proportions and lofty.

FARMBUILDINGS.

TWO COTTAGES.

GARDENS AND GROUNDS.

Well-timbered park, old pasture and woodlands, extending in all to about

182 ACRES

VACANT POSSESSION.

To be offered for SALE by AUCTION, as a whole, at the Elwick Auction Rooms, Ashford, on Tuesday, November 1st, 1927, at 3 p.m. (unless previously disposed of Privately).

Solicitors, Messrs. WALKER, FREER & BROWN, 40, High Street, Tonbridge. Auctioneers, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1, and Ashford, Kent.

IN THE HEART OF THE COUNTRY

ADJOINING THREE LARGE ESTATES, YET ONLY FOURTEEN MILES FROM THE CITY WHICH CAN BE REACHED BY MOTOR CAR IN 35 MINUTES.

TO BE SOLD, THIS VERY ATTRACTIVE

GEORGIAN RESIDENCE,

built of mellow red bricks, and approached from a private road by a circular carriage drive.

Large panelled entrance hall, four reception rooms, ten bedrooms, day and night nurseries, three bathrooms, well-arranged domestic offices.

ELECTRIC LIGHT. CENTRAL HEATING.
GARAGE FOR TWO. STABLING. GARDENER'S COTTAGE.

MOST ATTRACTIVE GARDEN, tennis court, formal garden, wilderness garden, large productive kitchen garden, and

FOUR ENCLOSURES OF MEADOWLAND,
in all about

20 ACRES.

Full particulars of Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (23,238.)



NORTH OF LONDON

Under 30 minutes by express train ;one-and-a-half miles from main line station.



THIS FREEHOLD RESIDENTIAL PROPERTY, consisting of an old-fashioned Residence, approached by a carriage drive with lodge entrance; lounge, three reception rooms, old chapel, eight or nine bedrooms, two bathrooms, domestic offices, including servants' hall.

Electric light. Company's water. Central heating. Telephone.

THE GARDENS AND GROUNDS

have been laid out with great care, and include lawn, rose garden, shrubberies, woodland walks, kitchen garden of three quarters of an acre and park-like pastureland; in all about

SIXTEEN-AND-A-HALF ACRES.

THE WHOLE IS IN EXCELLENT ORDER.

PRICE, FREEHOLD, £6,500.

Additional land can be purchased adjoining if desired.

Sole Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (18,714.)

SEAL, NEAR SEVENOAKS

40 MINUTES FROM LONDON.

Occupying a magnificent position adjoining and overlooking the

WILDERNESS GOLF COURSE.

TO BE SOLD,

THIS ATTRACTIVE FREEHOLD PROPERTY, containing three reception rooms, five bedrooms, tiled bathroom, heated linen room and adequate domestic offices.

ELECTRIC LIGHT. COMPANIES' GAS AND WATER. TELEPHONE.

TWO GARAGES.

DELIGHTFULLY WELL-WOODED GROUNDS.

Clumps of rhododendrons, tennis court, herbaceous borders, fruit and kitchen garden; in all

ONE-AND-A-HALF ACRES.

Further particulars of the Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,042.)



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WALTON & LEE, { 78, St. Vincent Street, Glasgow.
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(Knight, Frank & Rutley's advertisements continued on pages iii., v. and xv.)

Telephones:

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THE ESTATE SALE ROOMS, LONDON, W. 1

AT A LOW PRICE.

SUFFOLK

On the outskirts of a picturesque village.
BETWEEN IPSWICH AND BURY ST. EDMUND'S



A singularly attractive and compact Freehold RESIDENTIAL PROPERTY, pleasantly situated in a finely timbered park intersected by a river, which provides boating and excellent coarse fishing. THE MODERN TUDOR-STYLE RESIDENCE, substantially built of red brick with stone mullioned windows, is approached by two drives and contains entrance hall, four reception rooms, eighteen bedrooms, bathroom, and complete offices; electric light, central heating, modern drainage, telephone, ample water supply; entrance lodge, stabling and garage accommodation, two cottages, farmbuildings; matured pleasure grounds, tennis lawn, herb and rose gardens, terrace walk, walled fruit and vegetable gardens, orchard, valuable woodland; in all about 80 ACRES.

FOR SALE BY PRIVATE TREATY.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (11,600.)

50 MINUTES FROM THE CITY

TO BE SOLD, FREEHOLD,
A MODERN RESIDENCE
(erected in 1908), standing about 200ft. above sea level with south aspect and commanding good views.



It is approached by a drive, and contains lounge hall, three reception rooms, six bed and dressing rooms, bathroom and offices; ACETYLENE GAS, TELEPHONE, COMPANY'S WATER, MODERN DRAINAGE.

STABLING. GARAGE. FARMERY.

Tennis and croquet lawns, bowling green, rose garden, orchard, kitchen garden, rich pastureland; in all about

30 ACRES.

THE RESIDENCE WOULD BE SOLD WITH 30, 6 OR 4 ACRES.

HUNTING.

GOLF.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (23,065.)

WEYBRIDGE

Adjoining St. George's Hill Golf Course.



TO BE SOLD, FREEHOLD, a modern RESIDENCE, approached by two drives, one with lodge at entrance; lounge hall, three reception rooms, twelve bed and dressing rooms, four bathrooms, etc.

Companies' electric light and water. Telephone. Modern drainage.

Garage for five cars.

Chauffeur's bungalow.

The GROUNDS include grass walks, en-tout-cas tennis court, grass tennis court, summerhouse, rose garden, pergola, woodland walks, kitchen garden, fruit garden, orchard; in all about NINE ACRES.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,043.)

By direction of J. H. Crispe, Esq.

BERKSHIRE

On the Banks of the Thames: two miles from Maidenhead.



THE FREEHOLD, RIVERSIDE PROPERTY,
TWO WAYS, BRAY.

A perfect reproduction of a Tudor half-timbered house, built to the design of an eminent architect and enjoying charming views of the river and the pastoral country beyond. The House contains porch, entrance hall, dining room, drawing room, billiard room, eleven bed and dressing rooms, two bathrooms and complete offices; main water, gas and electricity, main drainage; garage, laundry, cottage; riverside pleasure grounds, hard tennis court, lawns, rose garden; in all about ONE-AND-A-HALF ACRES. FOR SALE BY PRIVATE TREATY, OR BY AUCTION LATER. Sole Agents, Messrs. ELOART, SON & INMAN, 40, Chancery Lane, London, W.C. 2; Messrs. KNIGHT, FRANK and RUTLEY, 20, Hanover Square, W. 1.

OXFORDSHIRE

One-and-a-half miles from a station: five miles from Burford



£1,600 ONLY will purchase this charming FREEHOLD BRICK AND STONE-BUILT RESIDENCE, in a high and healthy position facing south; large entrance hall, two reception rooms, five bedrooms, bathroom (h. and c.) and offices.

Gas and water laid on.

The grounds are surrounded by firs and evergreens, and include lawn, flower garden, kitchen garden, orchard and paddock; in all

ONE-AND-A-HALF ACRES.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,091.)

FAVOURITE TUNBRIDGE WELLS DISTRICT

OVER 550FT. ABOVE SEA LEVEL.

LEASE OF NINETEEN YEARS FOR DISPOSAL.



GENUINE TUDOR MANOR HOUSE, commanding magnificent views and having every possible convenience.

Electric light.

Company's water.

Telephone.

Lounge hall, dining room, oak-paneled drawing room, seven bedrooms, two bathrooms. Garage for two; three east houses converted into cottage with five rooms and kitchen.

TWO ACRES OF BEAUTIFUL GARDENS.

Two tennis courts, flagged paths, yew hedges, lake, sunk rose garden, kitchen garden, pasture and woodland; in all

THIRTEEN-AND-A-HALF ACRES.

Recommended by the Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, W. 1. (24,059.)

CHISLEHURST

TO BE SOLD, FREEHOLD

A MODERN RED BRICK RESIDENCE with heavy stone facings and mullioned windows, occupying a high situation overlooking a private park.



It is approached by a drive, and contains lounge hall, three reception rooms, billiard room, ten bedrooms, two bathrooms, and offices.

COMPANY'S ELECTRIC LIGHT, GAS AND WATER.

TELEPHONE.

MODERN DRAINAGE. GARAGE.

Tennis lawn, rose and rock gardens, flower beds, fruit and vegetable garden, greenhouses; in all about

TWO ACRES.

Agents, Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square W. 1. (23,952.)

KNIGHT, FRANK & RUTLEY,
AND
WALTON & LEE,

20, Hanover Square, W. 1.
90, Princes Street, Edinburgh.
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41, Bank Street, Ashford, Kent.

(Knight, Frank & Rutley's advertisements continued on pages iii., v. and xiv.)

Telephones:

314 Mayfair (8 lines).
3086 Mayfair.
20146 Edinburgh.
2716 Central, Glasgow.
327 Ashford, Kent.

Telephone: 4706 (2 lines).
Telegrams: "Cornishmen, London."

TRESIDDER & CO. 37, ALBEMARLE STREET, W.1.

£3,600, FREEHOLD. 3 ACRES.
NORTH SOMERSET—Charming COUNTRY RESIDENCE, on gravel and sand, equipped with Co.'s water, gas (electric light available).
4 reception, bathroom, 10 bedrooms.
Stabling for 6, garage; pretty yet inexpensive grounds, tennis and other lawns, kitchen garden with small range of glass, orchard, etc.
TRESIDDER & Co., 37, Albemarle St., W. 1. (3762.)

4,000 GNS.
6 MILES COLCHESTER
(75 minutes London).—A COMPACT RESIDENTIAL PROPERTY.
4 reception, bathroom, 10 bedrooms.
Telephone; garage, stabling, 2 cottages, men's rooms. Pretty grounds, tennis lawn, kitchen garden, paddock and wood; in all about 6 acres.
TRESIDDER & Co., 37, Albemarle St., W. 1. (15,049.)

Excellent centre for polo, hunting, golf.
GLOS
MAGNIFICENT POSITION 700 FT. ABOVE SEA LEVEL
Facing south and commanding glorious views. For SALE, a very attractive
GEORGIAN RESIDENCE.
Lounge hall, 3 reception rooms, 2 bathrooms, 11 bed and dressing rooms, etc.; central heating, gas, independent hot water system, unfailing water supply; stabling for 5, cottage, garage, good farmbuildings; charming well-timbered grounds with tennis and other lawns, rock and water garden and good pastureland; in all about 93 ACRES.
An adjoining farm of 81 acres with farmhouse and buildings can be acquired.
TRESIDDER & Co., 37, Albemarle St., W. 1. (12,926.)

TRUSTEE'S SALE. 98 ACRES.
SUSSEX (facing south, near good golf and hunting).—This Queen Anne RESIDENCE, with central heating, gas and excellent water supply.
Lounge hall with gallery and 4 other reception rooms, 2 bathrooms, 9 bedrooms.
Stabling. Garage. 2 cottages. Farmhouse.
Gardens and grounds, pretty woodland walks, ornamental water, kitchen garden and park-like pastureland.
TRESIDDER & Co., 37, Albemarle St., W. 1. (3869.)

INSPECTED AND STRONGLY RECOMMENDED.
XVIII CENTURY RESIDENCE. 9 ACRES.
N. SOMERSET (near quiet old village, 6 miles Weston-super-Mare; foxhounds, harriers, beagles and trout fishing nearby).—For SALE, a delightful old HOUSE, in good repair and with electric light, main drainage and good water supply.
3 reception, bathroom, 8 bedrooms.
Stabling; beautiful old timbered grounds, tennis and other lawns, rock garden, walled kitchen garden, orchard and rich grassland.
TRESIDDER & Co., 37, Albemarle St., W. 1. (12,471.)

17 UP TO 100 ACRES.
GLOS.—For SALE, this old-world RESIDENCE, in excellent order and with all modern conveniences.
3 or 4 RECEPTION, 2 BATHROOMS, 12 BEDROOMS.
Servants' hall; gas, water by engine. Stabling. Garages. Cottage.
GROUNDS INTERSECTED BY TROUT STREAM, with lake, tennis and other lawns, kitchen garden, etc., together with rich pasture and woodlands.
TRESIDDER & Co., 37, Albemarle St., W. 1. (15,005.)

£2,500. 35 ACRES.
N. WALES (close to River Dee, amidst beautiful mountain scenery).—Stone-built HOUSE, approached by carriage drive with lodge.
Lounge hall, 3 reception rooms, bathroom, 5 or 8 bedrooms. Electric light, gas, water; garage, stabling for 11, men's rooms; pretty grounds, walled kitchen garden, grassland, rough pasture and plantation.
TRESIDDER & Co., 37, Albemarle St., W. 1. (14,872.)

£1,800, FREEHOLD.
SOMERSET (NEAR TAUNTON, in a particularly beautiful part of the county).—An attractive stone-built RESIDENCE containing large hall, 3 reception rooms, bathroom, 7 bedrooms. Co.'s water, gas, main drainage; stabling for 3, garage. Well-stocked garden and orchard of 1½ acres with Badminton court.
Excellent centre for stag and fox hunting.
TRESIDDER & Co., 37, Albemarle St., W. 1. (10,635.)

£4,200 WITH 17 ACRES.
LEICS (excellent hunting centre on high ground).—A very attractive RESIDENCE, containing hall, billiard room, 3 reception rooms, 2 bathrooms, 7 bedrooms, etc.
Electric light, Co.'s water, telephone, central heating. Garage, good stabling, 6-roomed cottage; charming grounds with 2 tennis courts, kitchen garden, woodland, rookery and pastureland.
TRESIDDER & Co., 37, Albemarle St., W. 1. (15,068.)

£2,650, WITH 14 ACRES.
Further land adjoining can be had.
SUSSEX (BEAUTIFUL SOUTH DOWNS).—Charming RESIDENCE, in excellent order and containing
Hall, 2 reception rooms, 6 bedrooms, bathroom, etc. Garage and stabling; inexpensive gardens with tennis court, kitchen garden and grassland.
TRESIDDER & Co., 37, Albemarle St., W. 1. (14,920.)

GIDDYS

MAIDENHEAD (Tel. 54).

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BUILDING LAND AT COOKHAM DEAN

ON THE WINTER HILL ESTATE,



HIGH BRACING POSITION WITH GLORIOUS VIEWS

of the Thames Valley, Cliveden Woods and Chiltern Hills.

CHOICE SITES TO BE SOLD

in plots to suit purchasers' requirements, with

ELECTRIC LIGHT, CO.'S WATER, AND P.O. TELEPHONE available.

Particulars of the Surveyors and Sole Agents, Messrs. GIDDYS, Maidenhead.

GIDDYS, SUNNINGDALE, MAIDENHEAD AND WINDSOR.



BERKS

GARTH HUNT (40 minutes' rail of Town).

TO BE LET, FURNISHED for six months or up to three years, a fine old QUEEN ANNE COUNTRY HOUSE; ten bedrooms, bathrooms, fine suite of reception rooms with Adam decorations; electric light, central heating; stabling, garages, cottages.

CHARMING OLD GROUNDS,

hard and grass tennis courts, meadowland, etc.; in all SEVENTEEN-AND-A-HALF ACRES.

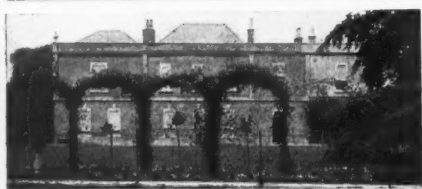
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WILLIAM COWLIN & SON, LTD.
25, VICTORIA STREET, CLIFTON, BRISTOL.
SPECIALISTS FOR COUNTRY PROPERTIES IN THE WEST OF ENGLAND.



GLOUCESTERSHIRE.

LOW PRICE FOR IMMEDIATE SALE.—Fine hunting neighbourhood.—RESIDENCE, in excellent order, with three reception, smoking room, eleven bed and dressing, three fitted baths; electric light; all conveniences; pleasure grounds, kitchen garden; good stabling; 33 acres. Price £7,500.—WILLIAM COWLIN & SON, LTD., as above. (1493.)



UNIQUE OPPORTUNITY.—For SALE, at half recent cost, or would be LET, furnished, at £10 10s. per week, delightful Georgian RESIDENCE; perfect order, every convenience; panelled lounge, three reception, music room, ten bedrooms, four fitted baths; central heating, electric light, Co.'s water; pleasure grounds; lodge, cottage, stabling; in all ten acres. Price £6,000; open to offer.—WILLIAM COWLIN & SON, LTD., as above. (285.)

MESSRS. CRONK

ESTATE AGENTS AND SURVEYORS,
KENT HOUSE, 16, KING STREET, ST. JAMES'S, S.W. 1, and SEVENOAKS, KENT.
Established 1845. Telephones, 1195 Regent; 4 Sevenoaks.

Six bed, two dressing rooms, three reception rooms, lounge hall.
AN EXCEPTIONALLY WELL-BUILT RESIDENCE in white brick and part creeper-clad; very pleasantly situated and 400 ft. high; three-quarters of a mile from main line station; electric light, water, gas, telephone, main drainage; central heating; garage for two cars, etc.; two acres, nicely timbered and shrubbed. Gardens, fruit trees and tennis lawn. PRICE £3,850. (8090.)

SEVENOAKS (near: picturesque village of SHOREHAM, half-a-mile from the station, with pleasant views).—Substantially-built RESIDENCE, containing seven bed, two bath, three reception rooms; stabling and garage; electric light available; main drainage; about 20 ACRES of park-like grounds. FREEHOLD. VACANT POSSESSION.
Messrs. CRONK, as above. (8472.)

CLOSE TO TWO GOLF COURSES.—Perfect small COUNTRY RESIDENCE, in beautiful seclusion, two miles from station; four bed, bath, two reception rooms; excellent offices; garage; central heating, electric light and gas; TWO-AND-A-HALF ACRES of finely wooded grounds.
Messrs. CRONK, as above. (10,266.)

NORFOLK.—Comfortable HOUSE; lounge hall, four reception, seventeen bed and dressing rooms; good water and drainage; electric light; recently redecorated; large garage, good stabling; two approaches, lodge and large gardener's cottage; beautiful pleasure gardens, lawns, etc.; old and highly productive walled kitchen and fruit gardens, excellent hot houses, paddock.

SHOOTING UP TO 2,000 ACRES.

Away from main roads; good train service; London three-and-a-half hours; Sheringham fifteen miles.

To be LET or SOLD with land in any amount up to about 900 ACRES, or with Shooting up to about 2,000 ACRES.—"A 7676." c/o COUNTRY LIFE OFFICES, 20, Tavistock Street, Covent Garden, W.C. 2.

MESSRS. PERKS & LANNING

LAND AND ESTATE AGENTS,
37, CLARGES STREET, PICCADILLY, W. 1, AND
32, HIGH STREET, WATFORD.
Phones: Grosvenor 3326; Watford 687 and 688.
Established 1886.



WONDERFUL VIEWS.

SUSSEX.—A real Tudor GEM. The above delightful MANOR HOUSE, 600 ft. above sea level, two miles station, seven miles main station; 50 minutes London. Seven bed, two bath, three reception; electric light, Co.'s water; extra bedroom in east house adjoining garage, cottage; fourteen acres; lake, yew hedges, tennis courts, etc.; period windows, fireplaces, panelling, etc. To be LET, Unfurnished; nineteen years' lease at moderate premium.

SUSSEX (near Crawley).—Compact little ESTATE of 35 acres, for SALE. Fourteen bed, three bath, four reception. (8464.)

£2,500—Queen Anne SURREY MANOR.—Seven bed, bath, three reception; garage; grounds. (8530.)

UCKFIELD, SUSSEX.—To LET, gentleman's small SPORTING and AGRICULTURAL PROPERTY, about 130 acres. Further 400 acres shooting may be rented. Attractive moderate-sized Residence, three cottages and farmbuildings. Rent £300.—J. R. THORNTON & Co., Lewes.

Telegrams :
"Estate, c/o Harrods, London."
Branch Office : "West Byfleet."

HARRODS Ltd.

62 & 64, BROMPTON ROAD, LONDON, S.W. 1
(OPPOSITE MESSRS. HARRODS LTD. MAIN PREMISES.)

Telephone :
Estate Office only
Kensington 1490.
Telephone : 149 Byfleet.

A BEAUTY SPOT IN SURREY

Wonderful position on Leith Hill, one hour from Town.
Magnificent views.

UNIQUE STONE-BUILT HOUSE, dating back 300 years, modernised and in splendid condition. The accommodation, conveniently arranged, comprises hall, two or three reception rooms, seven or eight bedrooms, two large attic bedrooms, two bathrooms, two staircases, servants' hall.

ELECTRIC LIGHT. MODERN DRAINAGE. TELEPHONE.

GRAVEL SOIL. GOOD WATER SUPPLY. Exceptionally attractive and well-timbered grounds, with tennis and other lawns, rock garden, orchard, kitchen garden and grassland; in all between

16 TO 200 ACRES.

Splendid cottages, with bathroom, stone-built bungalow, dairy, garage and farmbuildings.

PRICE £10,000.

Exceptional opportunity of securing something quite out of the ordinary.—Strongly recommended by the Sole Agents, HARRODS LTD., 62-64, Brompton Road, S.W. 1.



SUSSEX AND SURREY BORDERS

STATION TEN MINUTES; MARKET TOWN FIVE MILES; LONDON 35 MINUTES.

PROVIDING AN OPPORTUNITY OF
FARMING OR STOCK BREEDING.

**FINE OLD
TUDOR MANOR HOUSE.**

THREE RECEPTION,
BILLIARD ROOM, TWELVE BEDROOMS,
TWO BATHROOMS,
KITCHEN AND OFFICES.



**ELECTRIC LIGHT. EXCELLENT WATER.
MODERN DRAINAGE. TELEPHONE.**

INEXPENSIVE GARDENS,

tennis, bowls and croquet, and pleasure grounds.

**STABLING. GARAGE.
FARMERY. THREE COTTAGES.**

Together with valuable old pasture and meadowland; in all about

106 ACRES.

A HOME OF CHARM AND CHARACTER.

FOR SALE AT A MODERATE PRICE.

HARRODS LTD., 62-64, Brompton Road, S.W. 1.

BERKHAMSTED COMMON AND GOLF COURSE

ASHRIDGE PARK (Close to).

**SPLENDID REPRODUCTION of an
ELIZABETHAN HOUSE.**

full of old oak, built entirely of old material, 550ft. up, magnificent views in all directions.

Two or three reception rooms, loggia, five or six bedrooms, bathroom, and offices.

CO.'S WATER, ELECTRIC LIGHT, MODERN DRAINAGE, RADIATORS.

Southern aspect.

CHARMING GARDENS, tennis and other lawns, pergolas, rock garden, kitchen garden, and paddock; in all about

THREE ACRES.

Additional land available.

Two good garages. Greenhouse. Conservatory.

FREEHOLD £4,500.

Strongly recommended by the Sole Agents, HARRODS LTD., 62-64, Brompton Road, S.W. 1.



HOOK HEATH

35 MINUTES TOWN; HIGH UP.

FIRST-RATE GOLF.

PICTURESQUE RESIDENCE.

Well built, perfectly fitted.

**ELECTRIC LIGHT. CO.'S WATER.
MAIN DRAINAGE.**

Entrance hall, three reception, six bedrooms, two bathrooms, usual offices.

SQUASH RACQUET COURT.

DOUBLE GARAGE.



PRETTY GARDEN,

well-stocked kitchen and flower gardens, large lawns, etc.; in all about

ONE ACRE.

FREEHOLD, £4,500 ONLY.

Strongly recommended by HARRODS LTD., 62-64, Brompton Road, S.W. 1.

EPSOM DOWNS (NEAR)

Picked position on high ground, facing south.

**RESIDENCE OF CONSIDERABLE CHARM
AND CHARACTER.**

Designed as a Tudor Manor House.

Two reception, cloakroom, five bedrooms (h. and c.), bathroom.

**LOFT. GARAGE. OUTBUILDINGS.
MODERN DRAINAGE. ELECTRIC LIGHT.**

Beautifully disposed pleasure gardens, rockery, lily pond, kitchen and fruit gardens; in all about

TWO ACRES. FREEHOLD, £5,500.

MIGHT BE LET UNFURNISHED.

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Telephone:
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WILSON & CO.

14, MOUNT STREET, LONDON, W.1.

F. R. WILSON, F.S.I.
A. J. SOUTHERN, F.A.I.
G. H. NEWBERRY, F.S.I., F.A.I.

THE PERFECT HOME

MEDIUM SIZE. FIRST-CLASS ORDER.

ONLY 40 MINUTES'
RAIL JOURNEY.

QUEEN ANNE MANOR
HOUSE, 400ft. up; glorious
beechwood country.

Sixteen bed and dressing rooms,
four bathrooms, galleried lounge
hall, billiard room, fine reception
rooms.

ELECTRIC LIGHT.
MAIN WATER.
CENTRAL HEATING.

Garage. Stabling. Two cottages.

BEAUTIFUL
OLD-WORLD GARDENS, about
40 ACRES.

Further land available, or would
divide.



FREEHOLD FOR SALE PRIVATELY NOW, OR BY AUCTION IN NOVEMBER.

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BICTON CROFT, GODALMING

NEAR SEVERAL GOLF COURSES. ON HIGH GROUND WITH GOOD VIEWS.

BEAUTIFULLY APPOINTED

FAMILY HOUSE, E

READY TO STEP INTO.

Ten bed and dressing rooms,
three bathrooms, hall, and three
reception rooms.

MAIN ELECTRIC LIGHT,
WATER AND DRAINAGE.

Large garage with chauffeur's
cottage.

EXCEPTIONALLY
CHARMING GARDENS.

Over
THREE-AND-A-HALF ACRES.

Also
A VERY WELL-BUILT
COTTAGE,
with three beds, bath, living room,
and kitchen.
OVER ONE-THIRD OF AN
ACRE.



FOR SALE PRIVATELY NOW, OR BY AUCTION ON NOVEMBER 2ND.

Solicitors, Messrs. PEAKE, SNOW & Co., Sleaford; Auctioneers, Mr. H. B. BAVERSTOCK, Godalming; and Messrs. WILSON & Co., 14, Mount Street, W.1.

BUDE, NORTH CORNWALL

EXCEPTIONALLY WELL-BUILT
HOUSE,

IN PERFECT ORDER. CLOSE TO SEA AND GOLF COURSE.

SIX BEDROOMS. BATH. THREE RECEPTION ROOMS.

GARAGE. OUTBUILDINGS. CHAUFFEUR'S ROOM.
MAIN WATER AND ELECTRIC LIGHT.

BEAUTIFUL WELL-KEPT GARDENS, SMALL Paddock; IN ALL ABOUT
ONE-AND-A-HALF ACRES.

FREEHOLD FOR SALE, £4,000.

Personally inspected and strongly recommended.—Agents, WILSON & Co.,
14, Mount Street, W.1.



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Established Half-a-Century.

ESTATE HOUSE, 31, DOVER STREET, PICCADILLY, LONDON, W.1.
Also MANCHESTER, LIVERPOOL, SOUTHPORT, ALTRINCHAM, WALLASEY, Etc.

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A HOUSE IN GOOD TASTE FOR A DISCRIMINATING PURCHASER

Near a main line station under 20 miles from London
with one of the finest train services in Britain.

FOR SALE,

THIS SMALL COTTAGE-TYPE RESI-
DENCE, with every conceivable modern convenience
and as easily managed as a Town flat.

HALL, THREE RECEPTION, SIX BEDROOMS,
BATHROOM, ETC.

The situation affords perfect seclusion and protection
on all sides.

THE SUNNY GARDENS of about an acre are charmingly
laid out and there is a first-rate brick-built garage for a
large car.

A STONE'S THROW FROM A FIRST-RATE GOLF
COURSE.



Inspected and recommended by ELLIS & SONS, Estate House, 31, Dover Street, W.1. (D 1662.)

Telephone:
Grosvenor 2260 (2 lines).

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LAND AND ESTATE AGENTS.

37, SOUTH AUDLEY STREET,
GROSVENOR SQUARE, W. 1.

DUKE OF BEAUFORT'S COUNTRY

(CENTRE OF).

CHARMING OLD MANOR HOUSE.

SIXTEEN BED AND DRESSING ROOMS, THREE BATHROOMS,
FOUR RECEPTION ROOMS, ELECTRIC LIGHT.

HUNTING STABLES FOR 20 HORSES.

PICTURESQUE GARDENS AND GROUNDS, BAILIFF'S HOUSE,
COTTAGES.

HOME FARM.

The whole property extending to an area of just under
200 ACRES,

chiefly rich grassland, suitable for stock.

THE HOUSE WOULD BE SOLD WITH ABOUT 30 ACRES.

A VERY MODERATE PRICE IS REQUIRED FOR THE FREEHOLD.
(Folio 8576.)

HAMPSHIRE

ONE-AND-A-HALF HOURS OF LONDON.

RESIDENTIAL AND SPORTING ESTATE,

600 ACRES

(More land could be had.)

GEORGIAN RESIDENCE

SEVENTEEN BED AND DRESSING ROOMS, FOUR RECEPTION ROOMS
THREE BATHROOMS.

ELECTRIC LIGHT.

CENTRAL HEATING.

TELEPHONE.

MODERN SANITATION.

WELL-TIMBERED PARK. MODEL HOME FARM.

THE PROPERTY AFFORDS GOOD SHOOTING. HUNTING.
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HUNTING. GOOD SHOOTING. BEAUTIFUL COUNTRY.

COMPACT RESIDENTIAL AND AGRICULTURAL
ESTATE, 300 ACRES.

INCLUDING NEARLY 100 ACRES OF WOODLANDS.

STONE-BUILT RESIDENCE,
absolutely up to date in every way.

SIXTEEN BED AND DRESSING ROOMS,
THREE BATHROOMS, FOUR RECEPTION ROOMS.

ELECTRIC LIGHT. CENTRAL HEATING.
MODERN SANITATION.

STABLING. GARAGE. TWO LODGES. EIGHT COTTAGES.
SHOOTING RIGHTS OVER 1,200 ACRES.

FOR SALE, FREEHOLD, AT A MODERATE PRICE.

Orders to view of Messrs. COLLINS & COLLINS, 37, South Audley Street.
(Folio 8448.)

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PRETTY DISTRICT; EIGHTEEN MILES LONDON; WITHIN EASY
REACH OF SEVERAL WELL-KNOWN GOLF COURSES.

PERFECTLY APPOINTED MODERN COUNTRY RESIDENCE
enjoying ideal situation, with fine south views from all windows.

LOUNGE HALL, DRAWING AND DINING ROOMS, STUDY, NINE BED
AND DRESSING ROOMS, TWO GOOD BATHROOMS, and
AMPLE DOMESTIC OFFICES.

ELECTRIC LIGHT. CENTRAL HEATING.

EVERY LABOUR-SAVING CONVENIENCE. POLISHED FLOORS.

GOOD GARAGE; small ditto. CHARMING COTTAGE.

ATTRACTIVELY LAID-OUT GROUNDS; tennis and pleasure lawns, herbaceous
borders, crazy paving, fruit and kitchen gardens; small paddock and wood.

FIVE ACRES.

PRICE FREEHOLD, FOR THE WHOLE, £6,000.

Immediate inspection recommended by Messrs. COLLINS & COLLINS. (Folio 15,828.)



BERKSHIRE

Main line; splendid train service to London and all parts of England.
Good sporting district.

OLD RED BRICK QUEEN ANNE RESIDENCE,

Situated on the top of a hill, facing west, commanding extensive views;

SIXTEEN BED AND DRESSING ROOMS,
FOUR BATHROOMS, FINE HALL, FOUR RECEPTION ROOMS.

CENTRAL HEATING. MODERN SANITATION.
GOOD WATER SUPPLY.

FOUR COTTAGES. LAKE. FINE OLD TREES.

HEAVILY TIMBERED PARKLANDS.
In all just under

100 ACRES.

HUNTING. SHOOTING;

FOR SALE, FREEHOLD.

Personally inspected by the Owner's Agents, Messrs. COLLINS and
COLLINS. (Folio 14,832.)



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IN THE CENTRE OF THE BEAUFORT HUNT

FOR SALE.

A REALLY DELIGHTFUL OLD-FASHIONED RESIDENCE, close to two stations (G.W. Ry.). Very soundly built, approached by short drive and facing south.

ACCOMMODATION ON THREE FLOORS COMPRISES
Three reception rooms, six bed and dressing rooms, bathroom and good domestic offices; two staircases.

CENTRAL HEATING THROUGHOUT.

Fine range of garages and stabling. Cottage.

AMPLE SUPPLY WELL WATER.

Gardens half-an-acre.

For SALE, at the extremely nominal price of £1,650 (no offers).—Inspected and recommended with every confidence by DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

JUST ON OFFER.

ONLY £6,000.



UNDER 20 MILES SOUTH OF LONDON

A CHARMING ELIZABETHAN RESIDENCE, thoroughly up to date and comprising four reception rooms, eleven bedrooms, four bathrooms, etc.; modern conveniences installed.

Numerous outbuildings, including three garages. BEAUTIFULLY LAID-OUT PLEASURE GARDENS, croquet and tennis lawns, large kitchen garden, pasture-land, etc.; in all about

TEN ACRES.

MORE LAND IF REQUIRED.

Further particulars of DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1. (4107.)

THE HILLS AND DOWNS OF BERKSHIRE

An hour's rail of London.

OCCUPYING A SPLENDID POSITION FOR HUNTING, SHOOTING, FISHING, RACING and GOLF.

£8,500, FREEHOLD.

EXCEPTIONAL MODERATE-SIZED RESIDENCE containing about a dozen bed and dressing rooms, two bathrooms, billiard room and four reception rooms; long carriage drive with lodge; splendid modern garages and stabling, four fine cottages.

BEAUTIFUL OLD GARDENS AND GROUNDS, with rich park-like meadows; in all some

38 ACRES.

PRETTY LAKE.

The situation of this Property is second to none this distance from London and, apart from the sporting attraction of the district, the social life leaves nothing to be desired.

Inspected and very highly recommended by DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

AT AN EXTRAORDINARY LOW PRICE.

CARMARTHEN

Beautiful position.

Commanding fine views.



A FINE GEORGIAN HOUSE, with Adams decorations; five reception rooms, billiard, ten bed and dressing, two bathrooms, servants' quarters; electric light, central heating; stabling, garages. WELL-STOCKED GARDENS, tennis lawn, orchard, pasture and woodland.

FOR SALE WITH ABOUT 100 ACRES.
PRICE 9,000 GUINEAS.

Full particulars of DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

WYE VALLEY



FOR SALE, at a very tempting price, an attractive modern RESIDENCE, standing high, with wonderful views of this noted beauty spot. Accommodation: Four reception rooms, seven or eight bedrooms, three bathrooms; electric light, etc.; garage, stabling, cottage, and home farm.

Would be Sold with 18 or 47 acres.

GOLF, HUNTING, SHOOTING AND FISHING.

Agents, DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

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Offices: 28, BARTHOLOMEW STREET, NEWBURY

SURVEYORS,
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AND VALUERS



AN EXCEPTIONALLY CHOICE RESIDENTIAL PROPERTY NEAR NEWBURY

A BEAUTIFULLY APPOINTED HOUSE,

SITUATE AMID DELIGHTFUL RURAL SURROUNDINGS.

Ten bed and dressing rooms, four bathrooms, lounge hall, three reception rooms, complete offices.

STABLING AND THREE GARAGES.

FOUR COTTAGES.

BEAUTIFULLY TIMBERED GROUNDS, tennis lawn, orchard and pastureland.

30 ACRES.

CENTRAL HEATING.

ELECTRIC LIGHT.
WATER BY ENGINE.

TELEPHONE.

THE PROPERTY IS IN SPLENDID CONDITION.

FOR SALE BY PRIVATE TREATY AT A VERY REASONABLE PRICE.

SOLE AGENTS, THAKE & PAGINTON, Land Agents, Newbury.

DORSET COAST

SITUATED IN AN UNEQUALLED POSITION.

FOR SALE PRIVATELY.

"ENDCLIFF," CANFORD CLIFFS, NEAR BOURNEMOUTH.



THIS VERY ATTRACTIVE MODERN FREEHOLD RESIDENCE (lately occupied by the Owner, J. Dixon, Esq., deceased), in a glorious position, surrounded by magnificent sea views from Isle of Wight to Poole Harbour, with private steps to sandy bathing beach. Three reception rooms, ten bed and dressing rooms, three bathrooms, usual offices.

Excellent modern cottage; large garage, attractive flower and vegetable gardens, pine woods, tennis court, small green-houses, etc., etc.

ABOUT THREE-AND-A-HALF ACRES.

The late Owner recently expended a considerable amount on improvements and extensions and the whole is in excellent condition.



For further particulars and appointment to view, apply to HANKINSON & SON, The Square, Bournemouth; or to MADON & LOCKWOOD, St. James' Street, Sheffield.

'Phones :
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CONSTABLE & MAUDE

HEAD OFFICE: 2, MOUNT STREET, LONDON, W.1

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LUNESDALE VALLEY. NORTH LANCASHIRE

Halton (L.M. & S. Ry.) under half-a-mile. Lancaster three miles. Preston 24 miles.
Close to the Lake District.

THE ATTRACTIVE FREEHOLD RESIDENTIAL PROPERTY, known as
HALTON HALL ESTATE.

LOT 1.—The dignified old stone-built RESIDENCE contains two halls, four reception and billiard rooms, sixteen bed and dressing rooms, three bathrooms and capital offices.
ALL MODERN CONVENIENCES. Excellent stabling and garage. Laundry.
DELIGHTFUL PLEASURE GROUNDS with tennis courts, archery range, Dutch and kitchen gardens, etc.; in all about SIX-AND-A-HALF ACRES, together with the Manor of Halton.
ONE-AND-A-HALF MILES OF EXCELLENT SALMON FISHING.
LOT 2.—The TOWER HOUSE AND GARDEN.
LOT 3.—The FREEHOLD FULLY LICENSED GREYHOUND HOTEL, and VALUABLE ACCOMMODATION LANDS, SMALLHOLDINGS AND EIGHT COTTAGES; the total area being nearly
50 ACRES.

MESSRS. CONSTABLE & MAUDE will offer the above Property for SALE by AUCTION, as a whole or in 15 Lots, at the King's Arms Hotel, Lancaster, on Tuesday, October 25th, at 2.30 p.m. (unless previously Sold Privately).
Particulars from the Solicitor, A. C. N. DIXEY, Esq., M.P., Bank Buildings, Lancaster; the Surveyors, Messrs. HARRISON & MOORE, 73, Church Street, Lancaster; or from the Auctioneers, 2, Mount Street, Grosvenor Square, London, W. 1.



AT NOMINAL RESERVES TO ENSURE SALE.

IN ELEVEN LOTS.

GLOUCESTERSHIRE

ON THE BANKS OF THE RIVER WYE; about one-and-a-half miles from the picturesque old town of Chepstow.

THE FREEHOLD ESTATE, known as **PEN MOEL.**

LOT 1.—Comprising the excellent modern RESIDENCE, containing lounge hall, four reception rooms, twelve to fourteen bed and dressing rooms, two bathrooms and usual domestic offices.
CENTRAL HEATING, COMPANY'S WATER, WIRED FOR ELECTRIC LIGHT, TELEPHONE. IN PERFECT ORDER.
Exceptionally beautiful sub-tropical gardens, including ornamental gardens, tennis lawn, natural rock gardens, and very lovely unique CLIFF WALKS along the banks of the Wye; garages, stabling, cottage.
ABOUT 25 ACRES.

LOT 2.—The capital grass farm, known as Powder House, with good Farmhouse, useful buildings, and nineteen acres. LOT 3.—A pair of superior cottages, known as HOME COTTAGES. LOT 4.—The old School House of Pen Moel. LOT 5.—Useful range of home farmbuildings and meadowland. LOT 6.—Carpenters' yard and, together with five other Lots of valuable accommodation and building land with road frontage, the total area extends to about
87 ACRES.

CONSTABLE & MAUDE will offer the above as a whole or in Eleven Lots by PUBLIC AUCTION, at Newport, Monmouthshire, in October next (unless Sold Privately beforehand).—Illustrated particulars, with plan and conditions of Sale, may be obtained from the Solicitor, E. L. DIGBY, Esq., 14, Fletcher Gate, Nottingham; or from the Auctioneers, at their Offices, 2, Mount Street, W. 1.



WITH LOVELY VIEWS.

SOMERSET

IN THE TAUNTON VALE.

A few minutes' walk from the country town of Wiveliscombe, and about twelve miles from the county town of Taunton.

THE FREEHOLD RESIDENTIAL PROPERTY, known as

"ABBOTSFIELD HOUSE," WIVELISCOMBE.

occupying a lovely position, commanding magnificent views, approached by a long carriage drive, guarded by lodge at entrance, and containing oak-panelled lounge hall, three reception rooms, ballroom, twelve bed and dressing rooms, four bathrooms and excellent domestic offices.
CENTRAL HEATING, ELECTRIC LIGHT AND ALL MODERN CONVENIENCES.
Outbuildings comprise stabling, garage (with men's rooms over), excellent chauffeur's flat (with two living rooms and two bedrooms), capital entrance lodge, and two other cottages; range of glasshouses and garden sheds.

THE VERY BEAUTIFUL PLEASURE GROUNDS are a special feature of the Property, being planted with a large number of fine specimen conifers and shrubs. They include terraced lawns, rose garden, picturesque formal flower garden, flower beds and borders, wooded walks, entirely walled old-fashioned kitchen garden, orchard, and, together with the parklands and paddocks, the total area of the Property extends to about
40 ACRES.

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BY ORDER OF MR. T. WESTRAY.

ESHER

ONLY FIFTEEN MILES FROM TOWN.

THE PARTICULARLY CHARMING FREEHOLD RESIDENCE, known as

"THORNBRAKE," ESHER PARK,

containing

EIGHT BED, TWO BATH, THREE RECEPTION, AND BILLIARD ROOM,
GARAGE FOR TWO.

Delightfully disposed and well-matured grounds of nearly

TWO ACRES,

with tennis lawn and excellent kitchen garden.

FEW MINUTES FROM STATION AND COMMON.

TO BE SOLD BY AUCTION AT THE LONDON AUCTION MART, 155, QUEEN VICTORIA STREET, LONDON, E.C.4, ON OCTOBER 19TH, AT 2.30 p.m.

Full particulars from the Solicitors, Messrs. WHITFIELD, BYRNE & DEAN, 22, Surrey Street, Strand, W.C.; Sole Agents, CONSTABLE & MAUDE, 2, Mount Street, W. 1.



CENTRE OF DUKE OF BEAUFORT'S HUNT

ASKING £2,000, FIRST OFFER OF £1,750 ACCEPTED.

MOST ATTRACTIVE SMALL RESIDENCE

VERY SUITABLE FOR HUNTING BOX.

Occupying a good situation 450ft. above sea level, with views over the famous Dauntsey Vale and containing

FOUR RECEPTION ROOMS. EIGHT BEDROOMS.

GOOD DOMESTIC OFFICES.

Garage, stabling for four horses.

PRETTY GARDEN INCLUDING TENNIS COURT.

FREEHOLD WITH VACANT POSSESSION.

All further information and photographs of the Sole Agents, CONSTABLE & MAUDE, as above.

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YORK - 34, CONEY STREET.
SOUTHPORT - WESTMINSTER BANK CHAMBERS, LORD STREET.

Phones: Grosvenor 2353, 2354 and 2792. York 3347. Southport 2696.

BRANCHES: Horsham, Swindon, Salisbury, Sturminster Newton, Gillingham, Sherborne and Blandford.

IN THE CENTRE OF THE BEAUFORT HUNT

FOR SALE.

A REALLY DELIGHTFUL OLD-FASHIONED RESIDENCE, close to two stations (G.W. Ry.). Very soundly built, approached by short drive and facing south.

ACCOMMODATION ON THREE FLOORS COMPRISES
Three reception rooms, six bed and dressing rooms, bathroom and good domestic offices; two staircases.

CENTRAL HEATING THROUGHOUT.

Fine range of garages and stabling. Cottage.

AMPLE SUPPLY WELL WATER.

Gardens half-an-acre.

For SALE, at the extremely nominal price of £1,650 (no offers).—Inspected and recommended with every confidence by DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

JUST ON OFFER. ONLY £6,000.



UNDER 20 MILES SOUTH OF
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Delightfully disposed and well-matured grounds of nearly

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MOST ATTRACTIVE SMALL RESIDENCE

VERY SUITABLE FOR HUNTING BOX.

Occupying a good situation 450ft. above sea level, with views over the famous Dauntsey Vale and containing

FOUR RECEPTION ROOMS.

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FREEHOLD WITH VACANT POSSESSION.

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CONSTABLE & MAUDE, 2, MOUNT STREET, GROSVENOR SQUARE

BOURNEMOUTH:
JOHN FOX, F.A.I.
ERNEST FOX, F.S.I., F.A.I.
WILLIAM FOX, F.S.I., F.A.I.

FOX & SONS

LAND AGENTS, BOURNEMOUTH

SOUTHAMPTON:
ANTHONY B. FOX, P.A.S.I.
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SOUTH DEVON

Six miles from Plymouth, three miles from Plymstock.



Particulars of the Joint Agents, Messrs. Fox & Sons, 44-50, Old Christchurch Road, Bournemouth; and Messrs. VINER, CAREW & Co., Prudential Buildings, Plymouth.

THE IMPORTANT RESIDENTIAL AND SPORTING PROPERTY.

"LANGDON COURT," with distinguished and comfortable Residence, chiefly of the Tudor period, possessing considerable historic interest, having been granted by Royal Charter in the year 1564. Eighteen principal and secondary bedrooms, three bathrooms, four reception rooms, large hall, billiard room, palm court, complete domestic offices; electric light, central heating; garage for five cars, picturesque entrance lodge. The gardens and grounds are particularly attractive, and include two tennis lawns and croquet lawn, terraced flower gardens, lily ponds, shrubberies, kitchen gardens, parkland and woodland; the whole extending to ABOUT 61 ACRES. Vacant possession of the House and grounds on completion. PRICE £12,000, FREEHOLD.



DORSET

Occupying a choice position on high ground and commanding magnificent views over Poole Harbour to the Purbeck Hills.

TO BE SOLD, this well-constructed FREEHOLD RESIDENCE, facing south, and containing four bedrooms, bathroom, two reception rooms, lounge hall, kitchen and complete offices; garage. WELL-MATURED GROUNDS, including flower and kitchen gardens, lawns, heatherland and woodlands; the whole extending to about THREE-AND-A-HALF ACRES.

PRICE £2,800, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.

NORTH WALES

Thirteen miles from Carnarvon, six miles from Portmadoc Station.



Fox & Sons, Land Agents, Bournemouth.

A MOST BEAUTIFULLY PLACED FREEHOLD RESIDENTIAL AND SPORTING ESTATE, lying amidst scenery unexcelled in the whole of Wales, including an

EXCEPTIONALLY WELL-APPOINTED HOUSE, built of stone, containing seven principal bed and dressing rooms, four maids' bedrooms, three bathrooms, three reception rooms, good domestic offices; electric light, Central heating, telephone; stabling, garage, four cottages; beautiful well-timbered grounds, with flowering shrubs and plants, delightful walks with bridges over fine waterfalls; excellent pastureland, woodlands, etc.; long frontages to the River Glaslyn, providing salmon and trout fishing; the whole extending to about 679 ACRES. Price for immediate SALE only £8,000. Freehold (cost present owner £20,000).



HAMPSHIRE

Midway between Winchester and Southampton, and within easy reach of the New Forest.

TO BE SOLD, this compact modern Freehold RESIDENCE, facing south, and containing eight bed and dressing rooms, bathroom, two bedrooms, three reception rooms, kitchen and complete offices; garage; central heating, electric light, Company's gas and water, telephone; gravel soil. The pleasure gardens and grounds are well matured and include lawns, flower and kitchen gardens, pastureland; the whole extending to about SEVEN ACRES. PRICE £3,500, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.

AT A BARGAIN PRICE.

ON THE SOUTH HAMPSHIRE COAST

OCCUPYING A UNIQUE POSITION WITH A FRONTAGE OF ABOUT 100FT. TO THE CLIFF.



FIVE-AND-A-QUARTER ACRES.

Price and full particulars of Fox & Sons, Land Agents, Bournemouth.

TO BE SOLD, this very attractive and perfectly appointed Freehold MARINE RESIDENCE, facing due south and commanding wonderful views.

Twelve bed and dressing rooms, three bathrooms, principal and secondary staircases, magnificent oak-paneled and galleried hall, four reception rooms, loggia, complete domestic offices; central heating, electric lighting, Company's gas and water, main drainage, telephone. Cottage, stabling, garage.

The charming pleasure grounds are well laid out and extend to the cliff edge; they comprise rose garden, grass terrace, tennis and croquet lawns, kitchen gardens, etc.; the whole being about



OF SPECIAL INTEREST TO YACHTSMEN.

SOUTH HAMPSHIRE

On the borders of the New Forest, and close to Southampton Water; about one mile from Hythe with its excellent yacht anchorage.

TO BE SOLD, this pleasantly situated and substantially built modern Freehold RESIDENCE, containing five bedrooms, dressing room, bathroom, three reception rooms, hall, kitchen, and complete domestic offices; Company's water; the grounds are secluded and well established, and are a particularly attractive feature of the Property, they include pleasure walks, rockeries, lawn and kitchen garden; the whole extending to about TWO-AND-A-HALF ACRES.

PRICE £3,000, FREEHOLD. - An adjoining paddock of three acres may be acquired if desired. Particulars of Fox & Sons, Land Agents, Bournemouth.



SOUTH HAMPSHIRE COAST

Situated almost immediately opposite the Needles, and enjoying magnificent views of the Isle of Wight and the Solent.

TO BE SOLD, this exceptionally attractive modern Freehold RESIDENCE, with south aspect, and containing five bedrooms, two bedrooms, bathroom, two reception rooms, kitchen and complete offices; Company's gas and water, main drainage, central heating; wired for electric light; tastefully laid-out gardens, tennis lawn, flower and herbaceous borders and a number of fruit trees; the whole extending to about THREE-QUARTERS OF AN ACRE. Price £3,250, Freehold. Fox & Sons, Land Agents, Bournemouth.

TO LET, FURNISHED OR UNFURNISHED SOMERSET

One mile from Somerton Station on the G.W. Ry.; nine miles from Yeovil; fourteen miles from Taunton.



Suitable for Hunting Box.

Hunting with the Blackmore Vale, Taunton Vale and Sparkford Harriers.

Shooting and golf available.

INTERESTING OLD HOUSE, occupying a most pleasant position, and commanding extensive open views; eighteen bed, dressing room, two bathrooms, four reception rooms; stabling for ten, with men's rooms over; heated garage for four; old-established pleasure grounds, large productive kitchen garden; lodge and cottage; in all about

15 ACRES.

Co.'s water electric light, central heating.

VERY LOW RENTAL.

Particulars of Fox & Sons, Land Agents, Bournemouth.

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Telegrams: "Teamwork, Piccy, London."
Telephone: Mayfair 2300
" 2301
" 4424

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20, BERKELEY STREET, PICCADILLY, LONDON, W.1.

Auctioneers and Surveyors,
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Grantham seven-and-a-half miles, Ancaster one-and-a-half miles; exceptional social area.

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LANGDALE, OXTED, SURREY.—This charming modern cottage-style RESIDENCE, within five minutes' walk of Oxted Station; four bedrooms, bathroom, two reception rooms; garage; ONE ACRE BEAUTIFUL GARDEN WITH TENNIS LAWN; Company's water, gas and electric light, main drainage. For sale PRIVATELY or by AUCTION at Oxted, on Wednesday, November 16th, 1927, at 2.30 p.m.—Particulars from the Auctioneers, as above.

A REAL OLD-WORLD HOUSE.



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Five miles from Sevenoaks, and one-and-a-half miles from station.

A GENUINE OLD TUDOR COTTAGE, with weather-tiled walls and old tiled roof, carefully restored and modernised, and containing massive oak beams and delightful raftered ceilings; large lounge, dining room, bath, three bedrooms; complete offices; Company's water and gas, electric light, modern drainage; picturesque gardens of three quarters of an acre, tennis lawn, paved garden and lily pond, etc. Freehold only £1,650.

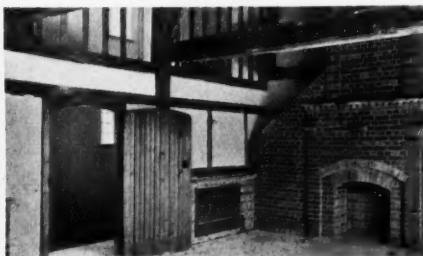
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AUCTION SALE, OCTOBER 24TH. UNLESS SOLD PREVIOUSLY BY PRIVATE TREATY. Should particularly appeal to one seeking an old world House, offering perfect seclusion, yet within 30 miles radius of London.

LEIGHTON MANOR, COWDEN, KENT.—This desirable miniature SPORTING AND AGRICULTURAL PROPERTY, comprising the charming small Manor House, full of OLD OAK TIMBERING, containing six bedrooms, bathroom, two or three reception rooms, etc.; excellent outbuildings, garage, etc.; together with some 97 ACRES, of which 20 acres is woodland (offering good shooting) and the remainder pasture. For sale PRIVATELY or by AUCTION, at Edenbridge, on Monday, October 24th, 1927, at 2.30 p.m.—Particulars from the Auctioneers, F. D. IBBETT & Co., F.A.I., Oxted, Surrey. (Telephone 240.)

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AN ENCHANTING COTTAGE RESIDENCE full of oak timbers, and in sheltered position with glorious views; magnificent living room 28ft. by 19ft., drawing room, convenient domestic offices with constant hot water, four bedrooms, bath; central heating, electric light, modern drainage. Company's water; garage; inexpensive gardens. Very moderate price for quick sale. Apply F. D. IBBETT & Co., Sevenoaks.

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SUSSEX.—Georgian COUNTRY HOUSE, in good order, south aspect, with good views, standing well back from a quiet road, three sitting rooms, nine bedrooms, three bathrooms, servants' hall; electric light, modern septic tank drainage, excellent water supply, telephone; garage, stables; well-timbered grounds, including tennis lawn and good kitchen garden, three acres in all. Freehold £4,250. Inspected.

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GLOS (in the centre of the Berkeley Hunt).—To be LET. Unfurnished, a RESIDENCE, substantially built of stone, situate in charming grounds embellished by fine ornamental timber and luxurious coniferous trees. Hall, three reception, seven beds, bath and usual offices; stabling, garage; grounds and rich old pasture; in all about eight-and-a-half acres; Company's water. Rent £150. Electric light would be installed for additional rental.—Full particulars of BRUTON, KNOWLES & Co., Estate Agents, Gloucester. (O 82.)

NEAR ROSS-ON-WYE.—For SALE, a charming COUNTRY RESIDENCE in a beautiful district, about two miles from Ross-on-Wye. The Residence occupies a choice position in well-timbered grounds overlooking park-like pasture; hall, four reception, twelve beds, bath and usual offices; stabling, garage, farmbuildings, three cottages; attractive grounds, pastureland, etc.; in all about 74 acres. Petrol gas lighting, water supply by gravitation. Hunting with South Herefordshire and Ross Harriers. Golf at Ross. Price £9,500.—Full particulars of BRUTON, KNOWLES & Co. Estate Agents, Gloucester. (P 118.)

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DELIGHTFUL GROUNDS
and
WINDSOR GREAT PARK,
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A MODERN RESIDENCE

substantially constructed and fitted re-
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Containing
EIGHT PRINCIPAL AND NINE
SECONDARY BEDROOMS.
SERVANTS' ACCOMMODATION.
FOUR BATHROOMS.
THREE PUBLIC ROOMS AND
SPACIOUS BILLIARD ROOM.
LOGGIA AND CHEERFUL
OFFICES.

ELECTRIC LIGHT.
WATER AND GAS FROM THE
MAINS.
CENTRAL HEATING.



VIEW FROM THE HOUSE.

EXTENSIVE OUTBUILDINGS.

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for ten or more horses.

GARAGES
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SIX ROOMS AND KITCHEN
ABOVE.

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and
TWO COTTAGES.



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GARDENS AND GROUNDS
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VERY CHARMING NATURE.
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PRETTY WALKS AND BORDERS.
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LAKE WITH BOATHOUSE.
54 ACRES IN ALL.



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HUNTING WITH THE GARTH,
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IN A MUCH-FAVOUR'D DISTRICT, SPLENDIDLY SITUATED IN WOODED GROUNDS WITH
FINE SEA VIEWS.



A REALLY DISTINCTIVE PROPERTY.

In an exquisite old-world setting, with many appealing features.

THE PROPERTY OF A WELL-KNOWN PUBLIC MAN.

There is a picturesque partly thatched cottage close by with two bathrooms, garage, tennis court, orchard and
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The subject of the illustration contains ten bedrooms, three bathrooms, and is fitted with

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Stabling, garage, and a MOST FASCINATING GARDEN, with hard tennis court, etc.

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PARTLY ELIZABETHAN, PARTLY GEORGIAN.
Three good reception rooms (one 24ft. by 18ft.), five
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LARGE GARAGE, STABLES.

TIMBERED GROUNDS, with tennis and other lawns,
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THREE ACRES.

ONLY £2,850.

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THE EAST FRONT.

IN THE GRAFTON AND BICESTER COUNTRY, WITHIN EASY REACH OF THE BEST MEETS OF BOTH HUNTS.

WESTBURY MANOR probably dates originally from the EARLY XVIIth CENTURY. It was practically rebuilt in 1903 and is perfectly equipped in every detail. It occupies a most pleasant situation in a small WELL-TIMBERED PARK with a full SOUTH ASPECT to the principal rooms. The RESIDENCE is stone built throughout, and contains many features, including the very fine MAHOGANY DOORS and ADAM MANTELPieces removed from Sundridge. There are two halls and a suite of reception rooms of admirable proportions, comprising the dining room, smoking room, drawing room, library, boudoir and another small sitting room. On the FIRST FLOOR are ten bed and dressing rooms and five bathrooms. On the SECOND FLOOR are five excellent secondary bedrooms and two bathrooms. The maidservants' wing contains five bedrooms, workroom and bathroom, and entirely shut off are four bedrooms and bathroom for menservants; service lift to top of house.

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Owing to the faultless equipment only a very moderate staff is necessary and upkeep is reduced to a minimum.

AMPLE GARAGE ACCOMMODATION AND FIRST-CLASS HUNTING STABLES WITH ELEVEN LOOSE BOXES.

COTTAGES FOR BUTLER, GARDENERS AND GROOMS, ETC.

THE GROUNDS ARE DELIGHTFUL, with spacious lawns, hard tennis court and covered tennis court lit by electricity, ornamental water and ample kitchen gardens and glass.

The Estate comprises seven farms (all Let, but possession of the Home Farm can be had at an early date if required), the total area being about

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(A DIVISION COULD BE ARRANGED.)

FOR SALE BY PRIVATE TREATY.

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QUORN HUNT.



ATTRACTIVE HUNTING BOX, standing on high elevation and approached by two carriage drives. Accommodation: Lounge hall, three reception rooms, boudoir, magnificent billiard room, nursery, twelve bed and dressing rooms, two bathrooms, conservatory and vinery; "Rose Cottage," with three living rooms, four bedrooms and bathroom. Three other cottages; garage, stabling for thirteen and numerous other buildings; pleasure grounds, including large rose garden, tennis court, peach-house, etc.; pastureland; in all 20 ACRES.

PRICE £5,500 (more land if required). Central heating. Modern drainage. Good water supply. Inspected and recommended by JAMES STYLES and WHITLOCK, Rugby. (R 6637.)

NORTH BUCKS (WITHIN EASY REACH OF GOOD TOWNS).—A very remarkable bargain at £2,250. A fine old stone-built MANOR HOUSE, high up, with lovely open views and containing three reception rooms, full-size billiard room, nine bed and dressing rooms, two bathrooms and four bedrooms for maids; all conveniences, including central heating, independent hot water system; electric light, telephone and modern drainage. Charming old grounds of nearly ONE-AND-A-HALF ACRES, including full-size croquet and tennis lawn.

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PYCHLEY HUNT.—DESIRABLE RESIDENTIAL ESTATE, situate 560ft. above sea level with southern aspect and magnificent views. The conveniently planned accommodation includes lounge hall, three reception rooms, seven bed and dressing rooms, fitted bathroom, separate range of domestic offices; electric light, central heating, telephone, excellent water supply. First class stabling for 40 horses, garage for four cars; farmbuildings, etc., all fitted throughout with electric light. Pleasure grounds, including tennis court, wilderness garden, rock and kitchen gardens, rich pastureland; extending to about 68 ACRES.

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Hunting with four packs.

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Ten to fourteen bedrooms, two bathrooms, three reception rooms.

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ABOUT THREE ACRES.

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Two miles from Kennels; a few minutes from station; fast trains to London, 95 minutes; 400ft. up in the centre of this famous Hunt.



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DELIGHTFUL OLD HOUSE.

mentioned in Domesday Book. Hall, three reception, fourteen bedrooms (h. and c. water), five bathrooms, and usual domestic offices.

Electric light, central heating, telephone, double water supply, modern drainage; first-rate stabling and garage accommodation, three cottages, all in perfect order.

For further particulars apply P. O'KELLY, The Manor House, Luckington, Chippenham.

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THREE ACRES.

PRICE £3,300 (OPEN TO OFFER). (3220.)

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A WELL-BUILT MODERN FREEHOLD DETACHED RESIDENCE (on high ground), close to the station yet on the borders of delightful country; imposing elevation; full size garage; plot about 50ft. by 230ft.; four bedrooms (two fitted lavatory basins), bathroom, two reception rooms, usual offices; built of best materials; final decorations to suit purchasers; ready for immediate occupation.—Apply EDWIN EVANS & SONS, 8, St. John's Hill, Clapham Junction. Tel., Battersea 4048.

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DELIGHTFULLY SITUATE OLD-FASHIONED COUNTRY HOUSE and 21 ACRES, called

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Lounge hall, three reception, billiard room, eleven bed and dressing rooms, bathroom (h. and c.), domestic offices, outbuildings; stabling, garage, farmery, lodge entrance, drives, prolific fruit and kitchen gardens, greenhouse, conservatories. UNIQUE PLEASURE GROUNDS, prettily timbered, planted with rare rhododendrons, tropical and sub-tropical plants of world-wide reputation, intersected with paths, fish and lily ponds, ferneries and never-failing stream.

A PERFECT PARADISE TO LOVERS OF HORTICULTURE.

Farm adjoining, 130 acres, and cottage may be purchased if desired. Lease might be entertained.—Illustrated particulars may be had of RIPPON, BOSWELL & Co., 8, Queen Street, Exeter.



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PICTURESQUE FREEHOLD MODERN RESIDENCE, in a wonderful Surrey setting of well-timbered grounds, about nine acres, inexpensive to maintain. With eighteen bed and dressing rooms, three bathrooms, fine suite of reception rooms; entrance lodge, large detached hall.

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Amidst beautiful scenery.

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bed, bath. Owner, anxious to Sell, will take very

MODERATE PRICE.

WORCS.

With absolutely rural surroundings.

OLD GABLED FARMHOUSE for restoration,
with land from 10 to 135 ACRES, according to
requirements; six bed, bath, three reception; some
panelling; outbuildings.

VERY MODERATE PRICE to ensure early Sale.

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XVTH CENTURY MANOR HOUSE
(Manor mentioned in Domesday Book), en-
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staircase, three reception, eleven bed
and dressing and bathrooms, old

FREEHOLD. Elizabethan kitchens, usual offices;
stabling and garage; electric light,
constant hot water, excellent water supply.

TWO ACRES

terraced gardens, tennis lawn; more land or farm and
cottages in addition if required.

TO LOVERS OF A GARDEN.

NEW FOREST BORDERS (on the outskirts
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HOUSE (two floors only); lounge
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rooms, bathroom, servants' sitting

FREEHOLD. room and offices. GARAGE, garden
room and outbuildings. INEXPEN-
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garden, paddock; gravel soil. Either

TWO OR SIX ACRES AT PURCHASER'S OPTION.

The above have been inspected and are recommended
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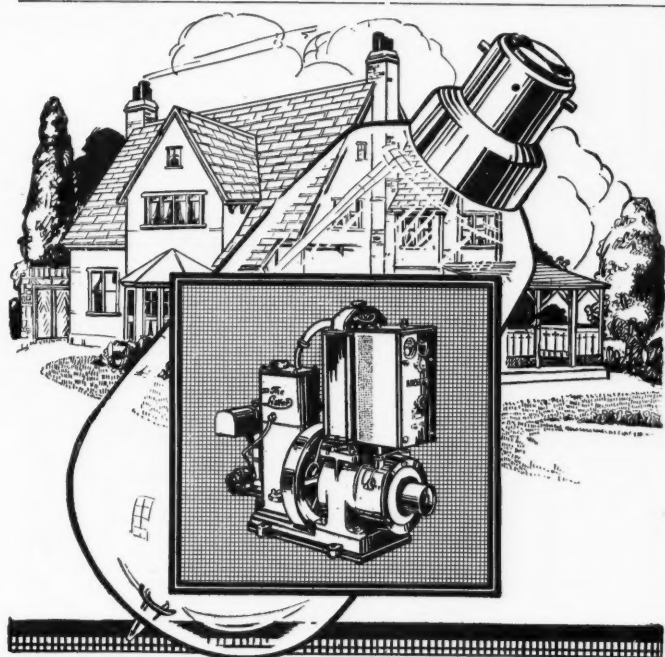
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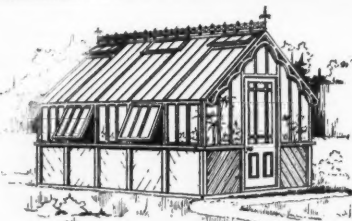
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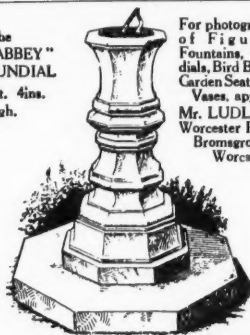
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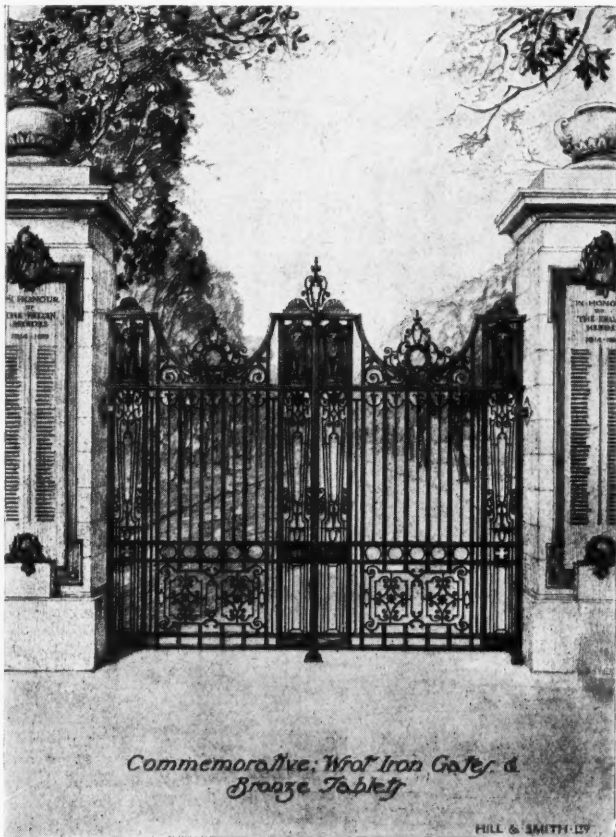
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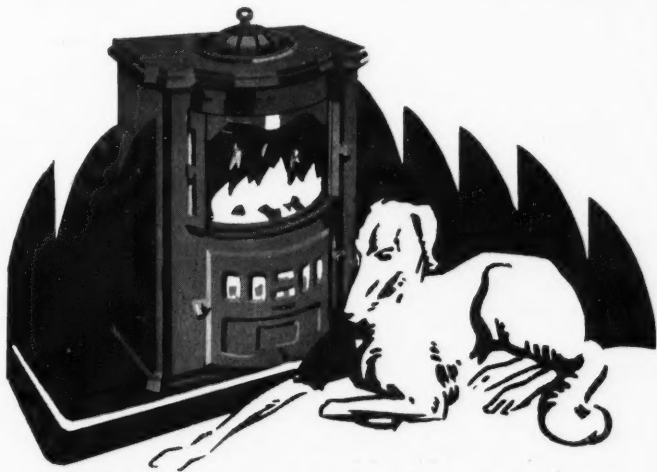
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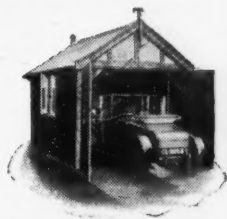
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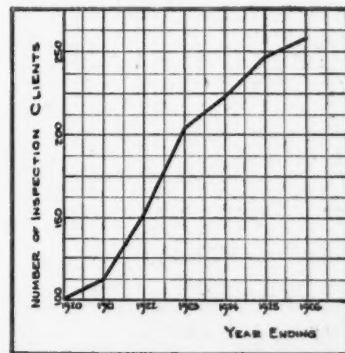
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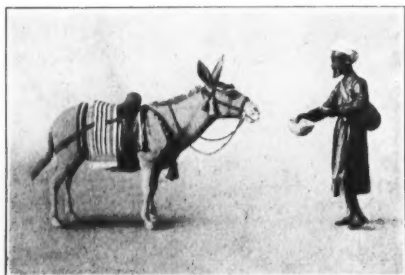
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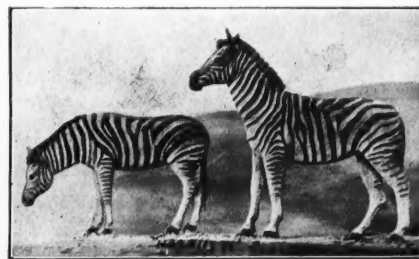


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Imperial Research in Agriculture

WE wrote last week of the opening of the Imperial Agricultural Research Conference and of its importance to the cause not only of agriculture, but also of British industry, whose continued expansion must depend on increased prosperity among primary producers throughout the Empire.

Now, the three main problems connected with research are money, personnel, and dissemination of knowledge. With regard to the first of these, it is always difficult in times of financial stringency to rebut the claims of economy. The words of a committee of the Imperial Conference of last year, however, are worth quoting: "We consider," they said, "that the poorer a country is the greater its need to develop and employ its scientific resources to the fullest extent. This is particularly true for the British Empire with its enormous potential resources which cannot be fully developed without the aid of science. Germany, in the nineteenth century, provided a classic instance of

the way in which a comparatively poor country can, by the organised application of scientific research, immensely increase its wealth and power, and rapidly overhaul neighbouring nations possessed of greater national advantages." To some extent, both this country and the Empire as a whole have courageously advanced in the lean years since the war. The sum now devoted by England and Wales to agricultural research, education and allied activities amounts to about £700,000 per annum. True, this is but one-third of one per cent. of the annual output of our land, which is estimated to be £225,000,000; yet it represents a ten-fold advance on the early years of the century. The Empire, too, has taken a great step forward by the establishment of the Empire Marketing Board, who have recognised research as the most promising channel to which they can devote their funds. And, since agriculture maintains 80 per cent. of the Empire's population, research in this industry claims the first place in their attention.

The question of personnel—of obtaining men of the necessary ability and quality of mind—is no less pressing than the financial aspect, and is engaging the urgent attention of the Conference. Means must be found to attract men of the very highest calibre, for to employ others on research leads to direct waste of opportunity, time and money. The Colonial Office inaugurated a scholarship scheme in 1925 which has already led to a better class of candidate coming forward. It should, however, be more widely known to parents that an increasing number of openings are likely to occur in the field of research, especially in the biological sciences. Chemists, physicists and engineers appear to be plentiful: the shortage is in botanists, mycologists, physiologists, veterinarians—young men fired with enthusiasm for investigating the living, not the dead.

The Colonial Office have also recently put forward proposals for the establishment of an Imperial Scientific Service to embrace all existing and future workers in the Crown Colonies and Dependencies. A central directing council in London would co-ordinate the work, and would draw on the mobile reserve of qualified workers arising from the scholarship scheme. It does not seem extravagant to hope that such a service, when formed, will be co-ordinated, if not actually united, with the existing services of the self-governing Dominions. On this last point the Minister of Agriculture touched in his opening address: "The Conference must consider how best to ensure a proper diffusion of knowledge throughout the Empire on researches which are taking place, and how best to ensure that results which have once been reached are not forgotten."

We cannot close these remarks without paying tribute to the Empire Marketing Board and to those statesmen at home and from the Dominions and Colonies who brought it into being. Its establishment may well prove to be one of the most far-sighted and far-reaching actions of our times. The expenses of the present Conference are being borne by its funds, and in the field of research its aid, both at home and abroad, has already been felt. This aid, moreover, has been most wisely applied, and has gone to help in attacking such varied problems as the wastage in Empire fruit, the marketing of home produce, panama disease in bananas, the export of British pedigree stock, the breeding of beneficial parasites, the entomological control of weeds, the mineral content of pastures, the vitamins of fruit, vegetables and dairy produce, the development of low-temperature storage.

But, far above all this, the Board has already, in its first year of life, made a very real beginning in teaching us, both in the homeland and in the farthest outpost of Empire, to think Imperially, not in any spirit of arrogance or conquest, but along the lines of mutual help and united endeavour towards a common prosperity.

Our Frontispiece

OUR frontispiece this week is a portrait of Lieut.-Colonel and Mrs. Farquharson of Invercauld, with their daughters, Mrs. Robin d'Eranger, and Mrs. Edward Compton.

* * * It is particularly requested that no permission to photograph houses, gardens or livestock on behalf of COUNTRY LIFE be granted, except when direct application is made from the offices of the paper.



COUNTRY NOTES

THE late King Edward lived so public a life, he was so personally popular with so large a number of friends and acquaintances—not all of them the most discreet of mankind—that when he died he was, perhaps, the best known “character” in his own kingdom. His foibles and idiosyncrasies, his relations with his august mother and with other members of his family, his general attitude towards his Ministers—all these had long been canvassed at a thousand well informed dinner-tables, and the mental picture of the King which his subjects had formed and which so much attracted their affection differed very little indeed from the reality upon which it was based. Sir Sidney Lee’s second volume of biography is, of its nature, discreet; but, had it been a thousand times less so, it could hardly have done more than add colour to forms and outlines which are already well known. From the more interesting and personal of his pages we find emerging once more that bluff and familiar figure—dignified, but not pompous; genial and gracious, and yet quite simple; ill-equipped in the way of general education, but always full of keen observation and common-sense; knowing and caring nothing for the pleasures of art and literature, but exulting in the robust joys of life: this was the Prince and King in whose nature his people found much that was akin to their own and to whom they paid a tribute of unstinted affection. Few kings have been happier in their relations with their subjects.

APART from its personal side, the biography does great service by throwing into proper relief King Edward’s part in the international events which finally culminated in the war. Sir Sidney Lee’s second volume entirely explodes the myth which has for many years been a cardinal tenet of German propaganda, that the personal animosities of King Edward and his Imperial nephew played a great part in the general drift of affairs, that King Edward could not tolerate his impulsive, self-centred and ill-balanced kinsman, that he was in the habit of ceaselessly interfering in foreign politics, and that in pursuit of his private quarrel with the Kaiser he deflected British policy from the aims of British Ministers and did everything to bring about that “encirclement” of Germany which German apologists always evoke in any attempt to explain the origins of the war. All this is now seen to be baseless. It is true that King Edward cordially detested his nephew, as any serious and self-respecting Englishman must have done. It is also obvious that he interfered in politics—both home and foreign—a little more than his subjects knew. But it is quite clear, from the documents quoted in this volume, that he never allowed his personal relations to influence his conduct as King and statesman. He had a great fund of shrewd common-sense, and though his tact and graciousness were always at the service of his country in dealing with foreign Sovereigns and diplomatists, he was often wiser than his advisers. When, in 1908, for instance, Sir Edward Grey wished the King to discuss a

memorandum on naval reductions with his nephew, he was sagacious enough to refuse to do a thing which could only have infuriated the insensate vanity of his host. In all his intrusions—and they were generally not of his seeking—into the realms of foreign policy, he acted as a King who thought on every occasion of how he might best serve his country.

THE late Lord Iveagh was almost better known in the Commons than the Lords, for, though he very rarely spoke in his own House, he constantly attended the Peers’ Gallery, more especially when some important debate involved, or was likely to involve, his son, Walter, the present Minister of Agriculture. Like the late Lord Ardilaun, he was as modest and unassuming as you could well imagine one who had a score of millions to his credit. The great business of which he and his brother were so long the heads has been for half a century a marvel of efficiency, only to be rivalled by the greater of the breweries of Munich. Lord Iveagh long ago realised the value of scientific knowledge applied to industry, and he constructed at Dublin research laboratories, obtained the services of young men of science from Oxford and Cambridge, and established them in a sort of private and princely Civil Service. He realised that the welfare of his employees was a matter of great importance to his business, but his benefactions extended far beyond the banks of the Liffey. The modern Londoner will particularly remember his purchase of Ken Wood and its adjoining grounds from Lord Mansfield, and his announcement that this open space would be transferred to the public, either after ten years or at his death. It will now remain a permanent memorial to one who valued his wealth very largely for the good it enabled him to do.

A WET DAY ON THE DOWNS.

The hills lie bare to the sky,
Their colouring gone;
Sodden and blank and bare they lie,
And the rain goes on.

And never a sheep-bell rings,
Nor a shepherd calls;
But the mist creeps, and the grass clings,
And the rain falls.

KATHLEEN SIMMONDS.

AT the coming of age of the British Motor Show at Olympia a moment may be spared from the contemplation of the roseate prospect for a glance at antecedents. A memorial is, at this very moment, being erected in Vienna to a certain Siegfried Marcus, an inventor of the motor car. In 1864 he devised a petrol-driven vehicle which carried him round the old Vienna drill ground, and in 1875 he perfected a model that took him into the country. Presumably, he is commemorated as a pioneer rather than as an inventor. The credit of discovering the possibilities of the internal combustion engine is acknowledged to belong to the Englishman Barnett, who, as early as 1838, patented his design, which included compression among its working principles. Barnett never made a machine. The Frenchmen Schmidt and Beau de Rochas are usually considered the first to have done so, during the ‘sixties, and it is with them that Marcus’s claim must be settled. It is interesting to remember that the first motor-cycle was the work of an Englishman, Butler, in 1882.

MR. A. W. STREET, head of the Markets Branch of the Ministry of Agriculture, was the principal speaker at a meeting at Kendal, convened jointly by Lord Henry Cavendish-Bentinck, as Lord Lieutenant of Westmorland and the county branch of the National Farmers’ Union. In view of the memorandum recently issued by the latter body on marketing problems, considerable interest was taken in this meeting, and Mr. Street did good service by disassociating at the outset the plea for better marketing from two suggestions that are too often attached to it—one that better marketing is a complete cure for agricultural depression, and the other that it involves the displacement of the existing machinery of distribution. Neither, of course,

is the case. In a concise and able speech, Mr. Street went on to stress the urgent need for standardisation of all home produce that has to pass through the wholesaler, and suggested that the line of advance must be (1) for the Ministry to devise standards for all produce suitable to trade requirements, and (2) for a national quality mark to be instituted. This mark could be voluntarily used by producers willing to subject themselves to the measures necessary to ensure that it was really a guarantee of quality and reliability. Such a step would, he thought, provide an incentive to a more rapid demand for home produce which has to face a rapidly improving standard of imported supplies.

THOSE who have been lucky enough to go to either Oxford or Cambridge probably believe, in their hearts, that a University, to be a true University, must not be merged in a great city. St. Andrews is the only Scots University that fulfilled this condition, set on a romantic coast, with great spaces around it and historic buildings at its heart. Yet it shows signs of being outstripped, in educational progress, by the wealthier city-universities of Scotland. Now Dr. Edward Stephen Harkness, a wealthy American-Scot—a type to which not only Scotland, but the world, owes much—has allocated £100,000 to “the old grey city by the sea.” The greater part of this sum is to be devoted to making the University residential. That is to say, there will be attached to St. Andrews residential fellows, with quarters provided for them. Thus many of the finest scholars in Scotland, of the type that aims at devoting itself to tutorial work, will be attracted to St. Andrews, and this old and individual University may well become the most progressive as well.

A PLEASANT relic of the immortal Bozzy in one of his less dignified and more ridiculous aspects has just been discovered. This is the broadside containing the verses which he composed and delivered “in the character of a Corsican” at the Shakespeare Jubilee inaugurated by Garrick at Stratford-on-Avon in 1769. He dressed the part with genuine enthusiasm, for he appeared in all the finery of a Corsican chief with a cap bearing in gold letters the motto “Viva la liberta” and a fusee slung rakishly over his shoulder. His mind was, no doubt, as full of Corsica as of his own importance at the time, for in the previous year he had sold his book on Corsica to Dilly for 100 guineas; a third edition had been called for, and he wrote to his father, “I am really the great man now.” Moreover, he had worn very fine clothes when he was there, having ridden Paoli’s own horse with “furniture of crimson velvet” and “broad gold lace.” What Dr. Johnson thought of this agreeable tomfoolery is not, as far as we know, recorded. For Boswell’s sake, it is to be hoped that he did not see the scarlet breeches, the black spatterdashes and the fusee.

MISS CECIL LEITCH having no more golfing worlds to conquer and so having, only temporarily, as we hope, retired from the arena, her sister, Mrs. Guedalla, had to maintain the family honour in the English Ladies’ Championship. She did so nobly, winning a great match from Miss Enid Wilson in the final at the very last hole. Thus, experience triumphed over youth; but youth did uncommonly well, and, perhaps, though it seems an unkind thing to say, will be all the better for victory being a little longer deferred. That it is only deferred is pretty certain, for Miss Wilson is a really good player, with strength, physique and an indomitable enthusiasm to help her. Moreover, the fact that she won two matches at the nineteenth hole in a single day—and one of them a match in which she appeared likely, at one point, to be soundly beaten—shows that she has plenty of courage as well as skill.

THE BISHOP OF CARLISLE has been discussing very amusingly and, if we may say so, very sensibly, the suggestion that the man who means to be a country clergyman should take a diploma in agriculture. He thinks that this is hardly necessary. Briefly, his view is that the farmer does not want the parson to teach him his own

business; at the same time, the parson who is suddenly posed with the remark “Taters is fair ridiculous,” should be able to make a reasonably discerning answer. He also quoted—whether or not with approval, we do not gather—a pleasant observation of an old farmer, who did not mind what kind of parson was sent him so long as it was not “one of them edicated bishops.” No doubt, a clergyman ought to be sufficiently “edicated” in the subjects that interest his parishioners to sympathise with and understand their difficulties. The real old-fashioned country parson is now almost a vanished type. This is a pity, though some of them, no doubt, founded themselves too closely on one of the most famous of their order, the Rev. Bute Crawley, Rector of Crawley-cum-Snailby.

THE Communist party, at their annual conference, had to make the rather depressing admission that they had, during the last year, lost 3,500 members. They must, however, have been much cheered by the speech from a leader of a deputation of little girls belonging to the Young Comrades League. She informed the meeting that she and her companions were endeavouring to obtain the abolition of caning in schools. As far as can be gathered, it is to this laudable object that the League is now devoting all its youthful energies. When this fact becomes more widely known there should be a great accession of strength to the party from apprehensive school children of all ages. Grown-up people, on the other hand, may think that this young lady and her views afford one of the soundest of arguments for retaining that form of punishment which it is generally believed that only cherubs can escape.

INTRUSION.

The train glides through the breathless afternoon
Into a land of dreams,
A land of crimson chestnut trees a-swoon
By shallow, sleepy streams;
Here a church tower, and there a village street,
Bloomed over with a haze of summer heat.

I never came this way before, and yet
As fields and hamlets pass
Memory hovers poised, as if to set
Her seal on walls and grass—
Ah, sweet and poignant their appeal, as though
They shared dead summers with me long ago.

Thousands of miles away, in many lands,
Men may be thinking now
Of how this chestnut-shaded village stands
Under the hill—and how
Once they sailed paper boats beneath the mill.
Their memories haunt this hidden valley still,
While I, an alien, see
Their fields: which hold no memories for me.

FREDA C. BOND.

GRIME’S GRAVES is a place name to carry the imagination back to the most misty recesses of history. It has been borne, time out of mind, by the flint-pits on the lonely heaths about Brandon, where the art of knapping has been practised without intermission since palæolithic times. Grime’s Graves and Grim’s Dyke were terms given by the Saxons or, possibly, by the Norse invaders—for the root word is common to the languages of both races—to these relics of an age, even then remote, that awed them by their size and mysterious origin. They were bodeful, haunted, grim. Probably few people, unless archaeologists, have ever been to Grime’s Graves; but all intelligent persons who recognise that these ancient pits, probably far older than Stonehenge, were the arsenal of a remote period of our history, would wish for them to remain visible and, as far as possible, in their original condition. They will, therefore, join with the archaeologists who are objecting to the inclusion of Grime’s Graves in an area of afforestation. The Forestry Commission’s action is the less defensible in that the area has been officially scheduled for preservation at the Office of Works. The afforestation is illegal, and the Office of Works is responsible for preventing the infringement of the law by another Government Department.

BIG-GAME SHOOTING with the CAMERA

By CAPTAIN J. G. DOLLMAN.

MR. AND MRS. MARTIN JOHNSON, the well known big-game photographers, have just concluded a four years' stay among the wild animals of the Northern Frontier Province of Kenya Colony, and have returned to America with numerous films and photographs of thousands of elephants and hundreds of lions. The negatives are destined for the archives of the American Museum of Natural History, but they will first be publicly shown both in America and this country.

From the photographs here reproduced it is evident that we are promised a good exhibition of records of East African game animals, one which will undoubtedly, at least, hold its own with the works of Dugmore, Kearton, Maxwell and the

pioneer animal photographers, Schillings and Lord Delamere. Mr. and Mrs. Johnson made their headquarters at Lake Paradise, in the Marsabit district of Kenya Colony. From here trips were made to the surrounding country, the Ndoto Mountains, the Mathews Range, along the Northern Guaso Nyiro River, and even as far as Tanganyika. They had two objects in view, to photograph lions and elephants, and from the reports at present to hand they appear to have met with exceptionally good opportunities.

The Northern Guaso Nyiro is, of course, a favourite locality for the camera sportsman; it was there that Marius Maxwell obtained his wonderful photographs of a charging herd of elephants and numerous snapshots of rhinoceros and other beasts. Unlike



1.—ABYSSINIAN BUSHBUCK ON TRAIL IN THE FOREST.

Photographs by Martin Johnson. Copyright by The American Museum of Natural History.



2.—RHINO AT A WATER HOLE IN THE KAISOOT DESERT.

Maxwell, however, the Johnsons have made considerable use of the flashlight, and their work in this direction demonstrates how far we have advanced since the days of Schillings, the pioneer in flashlight photography in East Africa. The photograph of the elephant (Fig. 6), as it raided their sweet-potato patch at Lake Paradise, is a most remarkably sharp and clear record for a flashlight. It was probably obtained by the elephant itself firing the flash by pushing against a string or wire, in the same way as Schillings's flashlights were worked.

The result is, however, far in advance of any flashlight work hitherto undertaken. The detail that is observable in the animal's head and trunk is quite as sharp and well defined as in the daylight exposures of Maxwell and Dugmore. The head is turned slightly away from the camera, so that only one of the huge ears is seen, but this appears to be set forward in the well known attitude of alarm. An old bull elephant with its ears fully extended is a very impressive sight and one not easily

forgotten, as it nearly always assumes this attitude shortly before attacking. Sometimes the attack is only a feint attack, developed for intimidating purposes; it is then usually accompanied by a noisy demonstration, which is very trying to any but the toughest nerves. The assault proper is more often than not conducted in dead silence, with the head held high, the ears outspread, and the tusks thrust forward and levelled at the intended victim. The animal shown in the photograph is a cow elephant with fairly good tusks. In Africa the females carry long and slender ivory; in India the cows are either tuskless or armed with quite small tusks.

The African elephant is nowadays very scarce in the country to the south of the Zambesi; up to a few years ago a herd existed in the Addo Bush, Cape Colony, but this was destroyed by Government orders on account of the damage done to crops and fences. A few still remain in the Knysna and Zitzikama forests, Cape Colony, and the species is found sparingly up the east side



3.—A SPOTTED HYENA LOOKING FOR FOOD.



4.—A LEOPARD PHOTOGRAPHING HIMSELF BY STRIKING A PIECE OF MEAT.

of South Africa, but nowhere are there the vast herds to be found that existed in the days of the early settlers. The Cape or bush type of elephant extends northwards through North-East Rhodesia, Nyasaland, Tanganyika Territory and Kenya Colony into Somaliland and Abyssinia, and westward into the Sudan and Uganda. The forest type of elephant, with its long curly tusks, inhabits the Congo, Cameroons and other parts of West Africa. The reports of dwarf elephants are numerous; two such species have been described, one from the Congo and one from the Cameroons, but the evidence at present available tends to show that these pigmy or dwarf races, or species, have been founded on immature material, and at present it can be stated that there is no definite evidence of the existence of a dwarf species of elephant.

The photograph of the East African lioness (Fig. 5), with a dead Cuninghame's zebra is of exceptional interest; the look of surprise registered in the face of the animal is very evident—the flashlight nearly always produces a startled look in a wild animal;

even such an impassive and expressionless countenance as that of the elephant appears to unbend at the unusual experience. The detail and sharpness of this exposure are ample evidence of the skill with which the camera and flashlight were arranged. In this type of photography a large number of failures are a certainty, but with a good all-round knowledge of the subject, combined with a little good luck, such results as these are possible. Schillings in his early work with lions frequently only got a portion of the animal on the plate, but on one occasion he was fortunate enough to get two lions in one picture, one pulling down a tied-up calf and the other just coming on the scene.

Illustration No. 4, the leopard, is another interesting flashlight study, showing the animal in the act of photographing itself, having just touched a piece of meat attached to the wire which set off the flashlight. Here, again, we see the surprised expression on the animal's face, indicating that it is not quite accustomed to the limelight.



5.—FLASHLIGHT OF A LIONESS ON ZEBRA KILL.



6.—AN ELEPHANT LEAVING THE SWEET-POTATO PATCH.

The photograph of the spotted hyena (Fig. 3) shows this scavenger in a characteristic attitude. It is the largest of the three living species and easily distinguishable from the others by the spotted character of its coat. Both the striped and brown hyena are smaller beasts, standing only about 28ins. at the shoulder; whereas an adult spotted hyena is fully 31ins. in height.

The range of this hyena extended in modern times from Cape Colony to Egypt; in Cape Colony it is now nearly extinct, and is rare in the Transvaal and Zululand. Farther north and in south central Africa the species is quite common, and spreads northwards to Abyssinia and eastwards to the coast. In the west it reaches the Cameroons and Togoland. The spotted hyena is largely nocturnal in its habits and can frequently be met with in small parties.

The bushbucks seen in Fig. 1 represent one of the races of horned antelopes (*Tragelaphus scriptus*) common to East Africa. About thirty different forms of these bushbucks are now recognised; all of them may be considered as races of the West African horned antelope (*Tragelaphus scriptus*). Some of these may eventually prove to be worthy of specific rank, while others will undoubtedly be found to be only colour phases or individual variations.

Fig. 2 shows us a fine example of the black rhinoceros (*Rhinoceros bicornis*) at a water hole on the Kaisoot Desert. This animal carries a medium-sized pair of horns, and the picture shows to advantage the pointed, beak-shaped upper lip which distinguishes this rhinoceros from the square-mouthed or white rhinoceros (*Rhinoceros simus*). The black rhinoceros is rather smaller than the white species, measuring about 5ft. 8ins. at the shoulder, whereas the other one exceeds 6ft. in height. The horns are also considerably smaller, 42ins. being a good length for a bull's horn; the horns of the cows are usually longer and more slender. This difference is very marked in the white

rhinoceros, where the record length of a female horn is as much as 5ft. 2ins., while the male horns rarely exceed 37ins. in length.

The black rhinoceros is now very scarce in South Africa; it was exterminated in Cape Colony about the year 1853 and since that date has been getting increasingly rare in all its former haunts south of the Zambesi. To the north of that river it is still found in north-east Rhodesia, Nyasaland, Tanganyika Territory, Kenya Colony, Somaliland, Abyssinia and westward, through Uganda and the Sudan, to Nigeria. In the Northern Frontier Province of Kenya Colony, where this photograph was taken, the black rhinoceros is still fairly abundant; it is, however, an animal that likes solitude and can at no time put up with the close proximity of civilisation. It will probably be one of the first of the greater game animals to disappear.

The days of the great game animals of Africa, in spite of protective measures, must be regarded as numbered. Big game and civilisation cannot exist side by side, and the time must come when all these relics of a more ancient world will vanish once and for all. We have seen in our own time some animals, like the quagga, which existed in numbers great beyond counting, disappear; we are even now, with all our rules and regulations, witnessing the extinction of such animals as the southern white rhinoceros and the Javan rhinoceros. Herein lies the value of such photographic representations of wild animal life; when centuries hence the last wild elephant shall have ceased to trumpet and the lion's roar shall no longer rend the stillness of the African night, then posterity will have these records of a world as strange to it as the days of the mammoth and cave bear are to us.

"THE PASSING SEASONS"

UNDER this title a companion to Mr. Lionel Edwards' "Sportsman's Bag" will shortly be issued by COUNTRY LIFE. In deference to the wishes of many of Mr. Edwards' admirers—though it will be similar in format—"The Passing Seasons" will be rather more convenient in size. The artist has endeavoured to produce something much more attractive than a mere set of sporting pictures, and he has succeeded in every case in reproducing the subtle and elusive charm of that jewelled "setting," the open air of the countryside. The *édition de luxe* of this volume will contain eighteen plates, mounted on superfine drawing paper (17ins. by 13½ins.), platemarked, and each of them will be autographed by the artist. Only 150 copies are for home sale and 100 are to be sold abroad at a price of £10 10s. each. More than three-quarters of the home copies have already been subscribed.

When "A Sportsman's Bag" was published last year, the publishers received so many letters expressing disappointment that copies of the autographed edition had almost instantly become unobtainable that they hope intending purchasers of the *de luxe* edition of "The Passing Seasons" will indicate the fact should they intend to send the copies they purchase overseas.

A popular edition, in which the plates will be beautifully mounted on tinted boards, will be issued at £3 3s. Further particulars will be issued shortly.



7.—MR. AND MRS. MARTIN JOHNSON.

GAINSBOROUGH AT IPSWICH



ROBERT ANDREWS AND HIS WIFE.
(27½ins. x 47ins.)



PORTRAIT OF MRS. ELLIOTT (GRACE DALRYMPLE).
(29ins. x 23½ins.)

ENGLAND'S neglect to do honour to her artists has become proverbial, and not without cause. It is still too often a foreign writer or artist who will be the first to reveal to us the true significance of the British school of painting. And it is still to France that we must turn for an example of how not national honour only, but local honour can be done to men of genius. But the awakening patriotism of the Eastern Counties seems to point to a coming change in this respect. Norwich already has its local museum, where the artists of the Norwich school may be studied, and takes every opportunity, even the celebrations in a neighbouring county, to attract visitors to herself by offering them artistic enjoyment. Now Ipswich has taken an unprecedented and most commendable step in organising a memorial exhibition for the bicentenary of Gainsborough's birth.

The exhibition is unlike the usual thing of its kind, in that it is not a collection of as many of the artist's most famous works as could possibly be brought together. It is, on the contrary, a very careful selection of a few works (some sixty pictures and about as many drawings) that present the artist in his least known and most attractive phase. It is the Gainsborough of the Suffolk period and Gainsborough the landscape painter who has, for the first time, emerged at Ipswich, and is, perhaps, an even more fascinating being than Gainsborough the fashionable portrait painter.

A strange rivalry seems to pursue the great masters of English painting, Reynolds and Gainsborough, Turner and Constable—it is impossible to think of the one without calling up the ghost, so to speak, of the other, yet agreement as to their relative merits seems to be out of the question. One instinctively uses the one artist as a foil for the other, without being always able, especially in the case of Reynolds and Gainsborough, to define their



LANDSCAPE, OF A VERY EARLY PHASE. (48ins. x 54ins.)



LANDSCAPE, OF THE IPSWICH PERIOD. (77ins. x 105ins.)



THE BULLOCK WAGON. DATED 1787. (37ins. x 50ins.)

opposition. To label them a classic and a romantic is not so easy as in the case of a later generation of French painters, for Reynolds, with all his intellectual leanings towards classicism was a romantic at heart. Perhaps it would be nearer the truth to call Reynolds an academic, and Gainsborough an impressionist, in a wider sense of the word than is applied to the Frenchmen of the 'seventies, the former leaning heavily on tradition and building up his designs on accepted models, the latter happy only when he could see his composition ready made in nature, but with an eye for beauty that was not granted to others. We know how he detested painting people in fancy dress, in any assumed or artificial attitude; how carefully he subdued the light in his painting room, instead of concentrating it, as was the custom in those days, in order that his tones might blend with a suggestion of atmosphere. He was an impressionist, but one who transmuted the hard facts of nature into a poetry that was entirely his own, and presented them with all the refined charm of the century that gave him birth.

His earliest definitely datable painting, the "Cornard Wood," in the National Gallery, which he himself said he had begun as a schoolboy and finished in 1748, when he was twenty-one, remains, in some respects, his most accomplished achievement. The delightful drawing for it in the exhibition (No. 120) shows how careful was his observation of tone values at that time. We may be pretty sure that the drawing (though not the painting) would have been done out of doors, and Gainsborough would have used his masses of light and shade for no pictorial purpose other than that of suggesting the relative planes of the scene before him. In other words, he was concerned with nothing but form, and this early grasp of form—this excellent draughtsmanship—lies at the base of his artistic development. Forty years after the completion of "Cornard Wood," looking back upon it with "a secret satisfaction," Gainsborough admitted that it showed "very little idea of composition." To-day we may judge differently, but in the eighteenth century composition was the first thing demanded of a landscape painter; and to acquire the slightly mannered grace of arrangement then in vogue, Gainsborough painted the landscape, No. 21. This time he scarcely looked at nature at all, lifting pleasing details from any Dutch or Italianising landscapes that came his way, and arranging these like scraps on a page until he had arrived at "composition." The result is not very coherent, the cows and sheep in the foreground seem to float in the air, far nearer to the spectator than the ground they stand on, but that is a mere detail. The artist not only learned the trick he was after, but produced a picture that still cannot fail to charm us by its very artificiality. And it comes strangely near to the pursuit of the young to this day, as all who have recently taken a meal in the Tate Gallery can see for themselves. This landscape, though every detail of it is, probably, borrowed, already shows an absence of hardness, a melody of arrangement and a charm of colour that were to become Gainsborough's abiding characteristics.

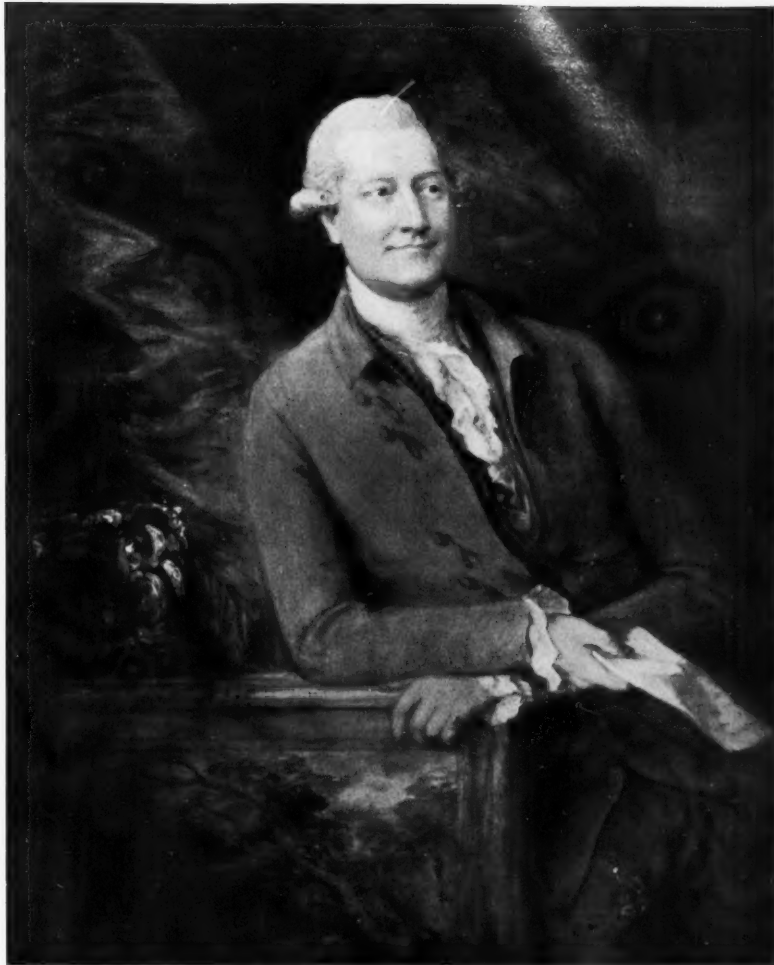
But the unreal prettiness of such a theme could have no lasting interest for the young painter, who finds more inspiration in the beautiful Suffolk country and a sounder artistic exemplar in Wynants. The large landscape with a winding river and a road cut between sandbanks (No. 23) illustrates this phase of Gainsborough's activity remarkably

well; moreover, it can be compared with the little Wynants landscape hung in the section dealing with Gainsborough's antecedents. Here already is the germ of what Gainsborough was henceforth to use in almost every landscape he painted, a half-withered tree that gives a strong diagonal line to the composition. It is the first indication of Gainsborough's perception of the picturesque in nature, so much emphasised in his later works. The most striking use of the sloping tree appears in the tiny "Landscape with Church," in which the tree occupies the foreground, bisecting the picture and cutting across the church. Broader masses and stronger contrasts of tone lend force to the landscape with distant view of Cornard Village (No. 32), probably painted later than the National Gallery "Dedham," which has been lent to Ipswich together with the "Parish Clerk," the "Classical Landscape," and the "Watering Place."

It is suggested in the catalogue that after leaving Ipswich Gainsborough had less opportunity of coming into contact with nature, hence the change in the style of his work, though it should be remembered that in the eighteenth century Schomberg House was not surrounded by six miles of London on every side. Another factor was Gainsborough's study of southern painting. He once declared that he was acquainted with most of the celebrated works of Poussin. The "Romantic Landscape" (No. 47) may well be based on the memory of some Poussin, with all the severity of the original replaced by flowing line and rich colour. Claude, too, though unrepresented at Ipswich, must have been well known to Gainsborough, as the pen-and-wash drawing of a "Landscape with castle" (No. 164) shows clearly enough. But whether it was from lack of observation or from a desire to please prevailing taste, there is a dreamy remoteness in Gainsborough's later landscapes absent in his early ones. Only when he let himself go in what he called his "new transparent painting" did he achieve a complete realisation of light, more complete, perhaps, than any painter was to do for a century after. The "Bullock Wagon" (No. 56), signed and dated 1787, shows topography, form, even colour sacrificed for the one great theme of light. A brown foreground silhouetted against a yellow evening glow that shimmers through the trees, it is a perfect expression of the lyrical mood, and owes not a little to that lightness of touch which alone could have suggested so much with such simple means. A drawing of a not dissimilar subject (No. 166) brings the artist still nearer to the height of lyrical expression—Chinese landscape paintings.

In portraiture Gainsborough's antecedents are even more fully represented than in landscape, and the very interesting portrait of a lady and gentleman by Hayman (No. 10) proves conclusively that a link must have existed between the two. The pattern for the small group of figures in a landscape was thus provided for him, but it was certainly not from Hayman that Gainsborough acquired the vitality and sensitiveness that lift his own early efforts so far above his predecessor. The French engraver Gravelot is known to have guided him for a time, but little can so far be established about the possible influence of Watteau on his early work. That artist is represented at Ipswich by a remarkably interesting contribution from the Louvre, a portrait, apparently, of an Englishman and, if so, probably painted during Watteau's short stay in London. Something of Watteau's nervous line appears in Gainsborough's delightful drawing of a man under a tree (No. 119), the very essence of "rococo," and the dream-vision, sweet beyond words, yet tinged with melancholy, lives again in another drawing (No. 118).

The Ipswich portraits, though firmer in handling than the typical Gainsborough of later times, are unsurpassed in beauty of colour, and already show hints of the "feathery touch" in some accessories and in the landscape of the family group (No. 16). Landscape is, without doubt, the making of these early country groups, and occupies more than half the picture of the "Robert Andrews and his Wife" (No. 26).



PORTRAIT OF JAMES CHRISTIE, THE AUCTIONEER.
(49½ins. x 39½ins.)



R. P. BONINGTON (1802-28). PORTRAIT OF A MAN.
(25ins. x 20½ins.)

Bath was a period of transition in portraiture when a deeper study of character had to be combined with a broader and more elegant manner. By the time he reached London, Gainsborough's reputation was secure, and his style had become that which is universally known and admired. It is represented by the admirable portrait of Christie, sold last May, two very brilliant portraits of William Pitt, the Rt. Hon. Sir John Skynner and several members of the Gainsborough family. His connections with the demi-monde are emphasised by the large full-length of Mme. Giovanna Baccelli, "paint-painted" as a contemporary aptly remarked, and the far finer oval of Mrs. Elliott, better known as Grace Dalrymple. The mellow golden tone (this portrait has not, like some of the others, been subjected to over-cleaning), picked out by the black of the eyebrows, patch and ribbon round the neck stress the piquant expression of the lady, and her hair, though unfashionable to-day, will continue to make conquests, as a century and a half ago.

The works of Gainsborough are presented in an historic setting, with predecessors, contemporaries and successors, including Crome's "Willow Tree," that was brought back from America last year, Cotman's superb "Waterfall," and, perhaps most interesting of all, a portrait of a man by Bonnington, so modern in conception and yet so directly descended from the great English masters of the eighteenth century that no better work could have been found to illustrate their influence on the French school of the nineteenth century.

A word must be said about the admirable hanging, the lucid and scholarly arrangement of the catalogue, and the general facilities (including cheap railway fare) offered to all admirers of the greatest of English painters who will wish to visit Ipswich during the present month. It is an opportunity of approaching that fascinating personality more intimately than is likely to be possible ever again.

M. CHAMOT.

THE ALBURY BEECHES

IN previous articles in COUNTRY LIFE, dated June 4th and 25th and September 10th, 1927, the oaks, chestnuts and conifers at Albury have been illustrated and described. In this issue we complete the tale with beeches and deciduous trees other than oaks and chestnuts.

While the oak has had countless songs of praise written

about it, the beech, although it is one of our indigenous trees, has seldom been glorified to a like extent. It is true that it is comparatively short lived and once past its prime it does not disappear into a picturesque limbo like the oak, but there is a great deal to be said in its favour. Perhaps one of the reasons for its lack of popularity is that the beech is not a sociable tree,



1.—THE GREAT BEECH IN WESTON WOOD.



2.—A SHORT-BOLED BEECH IN PARK WOOD.

and does not welcome other plants, but even this seeming unkindness to its neighbours has its points, as nothing is so attractive in spring as the bare floor of a beechwood with the brown earth or moss acting as a plain and unadorned carpet, a vivid contrast to the peculiarly bright green of the young foliage above. Although there is no actual beechwood at Albury, there is a walk at the bottom of Weston Wood bordering the water meadows of the Tillingbourne that gives just this wonderful effect. The trees are large—they must be almost at their prime—and are not planted so close that the soil below them is not dappled with sunlight. There can be few pleasanter walks in the country. The southern slope of Weston Wood is full of beeches, obviously planted with a view to their ultimate effect;



3.—ANOTHER FINE SPECIMEN NEAR ALBURY HOUSE.

and fine though many of them are, they are dwarfs by comparison with the Great Beech in Weston Wood—the giant which is illustrated in Fig. 1. This must be, without doubt, one of the most magnificent beeches in the country. Not only is its size imposing and the crown spreading and shapely, but the presence of other trees near, without being too close, allows one to make just comparisons, often a difficult matter when a fine tree stands in more or less solitary state. Considering its size and age, this big beech is in perfect health. The bole of the trunk is clean and unblemished and as straight as a ruler, while the branches taper up and up to the topmost twig without that lop-sided heaviness that is so often present in a beech. There are many other fine beeches at Albury, but none can compare either in size or proportion



4.—AN ENORMOUS LONDON PLANE BY THE STABLE YARD.



5.—A TULIP TREE WITH A NATURAL LAYER AT THE SIDE.



6.—THE REMAINS OF THE 150 FT. BLACK ITALIAN POPLAR—AND

to this beech. Two other fine specimens are illustrated in Figs. 2 and 3. That in Fig. 2 is at the top of the Park Wood, while Fig. 3 is in the grounds near the house.

These three illustrations are interesting, in that they show splendid specimens of the three commonest forms of growth of our common beech. No. 1 is the long boled, slender branched tree of the woodland, which has obviously been drawn up to the light as a stripling by the presence of other timber. No. 2 is the stocky giant with an insignificant trunk and enormous branches, perhaps wind-swept and cut when it was young. No. 3 shows a tree between the two extremes. It has always grown in solitary state, and has had nothing very much to contend with. The main stems are thick and sturdy, and there are a multitude of small branches. It is a handsome tree, but it has neither the height and poise of No. 1 nor the rather grotesque misshapeness of No. 2.

Next in importance comes *Populus serotina*, or the Black Italian poplar, one of the commonest of its genus in cultivation in the British Isles and of rather doubtful origin. Probably it is a hybrid. Up to two years ago there were a pair of famous trees at Albury by the water-side near the old church. I quote here from Mr. Bruce Jackson's catalogue of trees at Albury: "On the lower walk near the old church there is a remarkably fine Black Italian Poplar. Its great height is not noticeable at first sight owing to the low level at which it is growing, but careful and repeated measurement on the base line show it to be not less than 150 feet, which is almost a record height for any tree in this country. An attempt has since been made to check this measurement by means of a long ladder and pole, but owing to the high wind which prevailed at the time, this was not successful, and it is not possible to climb the tree. The topmost branches are somewhat out of the perpendicular, so that its real height may be a little less than 150 ft. Another tree on the other side of the stream is nearly as tall." The first tree fell a short time before these illustrations were taken, and Fig. 6 gives a very fair impression of the size. Mr. Bruce Jackson was very nearly correct in his estimate, as the height, not allowing for broken twigs at the top, proved to be just over 130ft. Some of the measurements may prove interesting. The girth at 3ft. 6ins. was 19ft.; the diameter of the cut of the butt was 5ft. 7ins., and at a moderate estimate the trunk contained about 710 cubic feet of timber. Fig. 7 shows the gigantic straight stem of the second tree mentioned. In girth it is very nearly as large, but the top has obviously been damaged many years ago, and is by no means shapely. These Black Italian poplars are exceedingly quick growers. It is known that they were introduced before 1787, but, unfortunately, it was found impossible to count the rings on the fallen tree to estimate its exact age. It could not have been planted very long after the first introduction.

Fig. 4 shows a fine London plane, *Platanus orientalis* var. *acerifolia*, growing outside the stable yard. This particular tree has been measured at three different dates:

1905.	Height 105ft.	Girth, 11ft. 3ins.
1912.	" 122ft.	" 12ft.
1927.	" about the same.	" 13ft. 1in.



7.—ITS TWIN THAT STILL STANDS BY THE STREAM.



8.—A LARGE SPECIMEN OF MAGNOLIA ACUMINATA



9.—THE GRACE OF ZELKOVA CRENATA.

This shows the rapidity of the growth of this popular tree even at a considerable age. They grow remarkably well at Albury, and there are one or two more almost equal in size.

A tulip tree on the lawn by the side of the house is illustrated in Fig. 5. Larger trees exist, as, for instance, at Stourhead, but there are few more shapely. This particular specimen is a real pyramid in shape, with a taller bole than is usual. A natural layer is seen growing at the side. The height of the parent tree is approximately 100ft. This is one of the trees that is most graceful and picturesque at all ages. In its decline it takes on a rugged appearance similar to the oak.

One of the largest cucumber trees, *Magnolia acuminata*, in England is shown in Fig. 8. This also stands on the lawn in front of the house. With all its height it is a shapeless tree, and has certainly suffered damage when it was young. Its present height is about 90ft. This magnolia was first introduced into England in 1736 from the United States, but the first main stock was raised from seed in 1762 by Peter Collinson. It is impossible to tell correctly, but there is no reason why this should not be one of Peter Collinson's seedlings.

A much more shapely tree is shown in Fig. 9. This is of *Zelkova crenata* from the Caucasus. This is another betwixt and between form. It is neither one of the many stemmed trees it so often makes, such as that at Wardour Castle, nor has



10.—THE LIME AVENUE.

it a clean, straight bole like the tree at Goodwood Park, illustrated in COUNTRY LIFE a few months ago. As a tree it is inclined to be densely branched, which often makes for the breaking of the main stem into numerous subsidiaries nearly at ground level. This tree at Albury makes a very shapely pyramid with three or four main stems of good size. The height is very nearly 100ft., and the girth of the combined stems at 3ft. 6ins. is 12ft. 6ins. It is slow growing, and this is certainly a very old tree. Fig. 10 illustrates the lime avenue, and the value of this tree for roadways that are too narrow for the more spreading habit of the beeches. The straight grey trunk is always attractive, and their narrow form makes them excellent trees for close planting, such as is illustrated in the avenue at Albury.

This concludes the short description of some of the finest trees at Albury. The illustrations show much better than any description the general excellent quality of the trees. There are not many estates where quality of old trees, apart from the actual commercial value, is recognised in so large a degree. Only too often does one hear the remark that a tree is past its prime, and that one cannot combat age and decay. That is hardly true, as we hope has been made obvious in these articles on the trees at Albury. With a knowledge of forestry and a little cleanliness, much can be done to prolong a tree's old age, as is being accomplished on this estate.



THE craftsmanship of the interior is Frampton Court's chief claim to fame. The house itself, when seen from the back (Fig. 1), appears still more clearly what we decided it to be last week: the work of a clever amateur assisted by an able master-mason. While the entrance front might conceivably have been elaborated from a rough sketch by Vanbrugh, according to the tradition that Sir John was its designer, the back presents no qualities that support such an attribution, or that an admirer of Vanbrugh and Colin Campbell, such as Sir Edward Southwell, could not have conceived unassisted. Here there is no portico to mask the indecisiveness of the design. Its real weakness is the uncertain proportion of voids to solids. The width of the windows is nearly, but not quite, equal to that of the spaces between them. In a good design either voids or solids must clearly predominate. There should be no troublesome doubt. At Coleshill, for instance, a façade of approximately the same proportionate dimensions is entirely satisfying with a proportion of one void to two solids. Vanbrugh, even if he kept it as simple, would not have tolerated such an inactive façade. There would have been some break, however slight, defining the centre of the sky line. The amateur designer, on the other hand, under the necessity for economising at the back, shows himself to have lacked the rhythm that a real artist cannot but give to his simplest creations. None the less, the back of Frampton has an honest charm that redeems it from insipidity, while the great chimneys of the wings come as an echo of Vanbrugh's picturesque violence.

Richard Clutterbuck, the builder, came of a Gloucestershire weaving family that became possessed of Frampton by marriage with the descendant of the original Clifford owner. William the Conqueror gave the manor to Drogo FitzPonce, who was succeeded by his brother Richard. The latter's son Walter, to whom Frampton passed, was a baron of the

Welsh Marches, lord of Clifford Castle on the Wye, and father of Fair Rosamond, sometimes reputed to have been born at the manor farm on the other side of the green that still bears her name north of the Court. On Walter Clifford's death the small Frampton manor went to a younger son, Sir Hugh, from whom descended the titular lords of the manor. Another son, Henry, founded the line which, with two descents through heiresses, is represented by the present owners. Henry Clifford is recorded in 1284 to have bought lands of considerable value from his brother, chief among which was the site of the present Court. There will have been a residence of some worth here, but it was demolished in 1730. The last male Clifford of this line died in 1684. His daughter Mary had, in 1659, married Nathaniel Clutterbuck of Eastington, and both of them died in 1680. It was their son, William Clutterbuck who succeeded to Frampton on John Clifford's death. William Clutterbuck died in 1727, and was succeeded by his son Richard, aged twenty-four. "Clutterbucks" was a well known type of Stroud cloth during the seventeenth century, named after the weaver who perfected it. Frampton itself was a weaving village, so that the house, built in 1731, may be said to have been built out of wool.

Richard Clutterbuck died in 1775 without children. His sister, who had married a Mr. William Bell, had two daughters, both of whom succeeded at Frampton. The elder wedded Edmund Phillips, and had the place for her lifetime. Then it went to her younger sister, Ann, who was the wife of Nathaniel Winchcombe of Stratford House, Stroud. Their son, in 1801, assumed the name and arms of Clifford. The fifth holder of the property in descent from Nathaniel Winchcombe, the late Henry Francis Clifford, was killed in action in 1917.

The two best rooms in the house are the dining-room (Fig. 2) that occupies the three west bays of the south front, and the drawing-room (Fig. 3), the remaining two. Both



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1.—A BLUFF, YET WELL BRED, FACE. ON THE GARDEN SIDE.

"COUNTRY LIFE."



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2.—THE DINING-ROOM.

"COUNTRY LIFE."



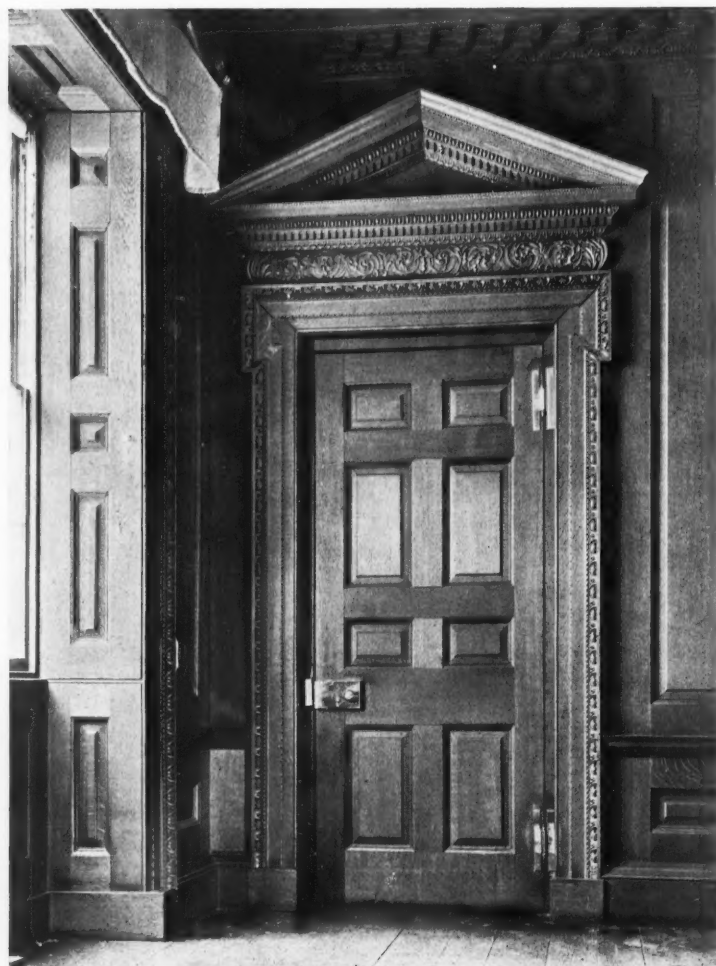
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3.—THE DRAWING-ROOM.

"COUNTRY LIFE."



4.—DOORWAYS IN THE DINING-ROOM. CARPENTRY OF THE HIGHEST ORDER.



5.—DOORWAY AND WINDOW IN THE DRAWING-ROOM.

these rooms are as exquisite examples of the use of woodwork in decoration as can be found anywhere. Perfect balance is given to each wall and to the space as a whole, in the dining-room, by the door-cases in the angles and the central fireplace feature. Except in the latter, where the carving is of the simplest, pure line alone provides the decorative scheme: line firmly declared by well cut and adjusted mouldings. For example, the two doorways seen in Fig. 4. Undistracted by any mats or pictures or objects, the eye is free to contemplate in them the fact and conception "Door." They express them as completely, and yet as economically, as any doormaker ever contrived to do. One gives into the hall, the other into a cupboard for wine glasses, some noble examples of which are marshalled on its shelves (Fig. 11). We may trace a close family resemblance between the arch and the cockleshell in the lunette and those over the outside of the front door. Similar keystonees are used in each arch, and the shell *motif* is also repeated.

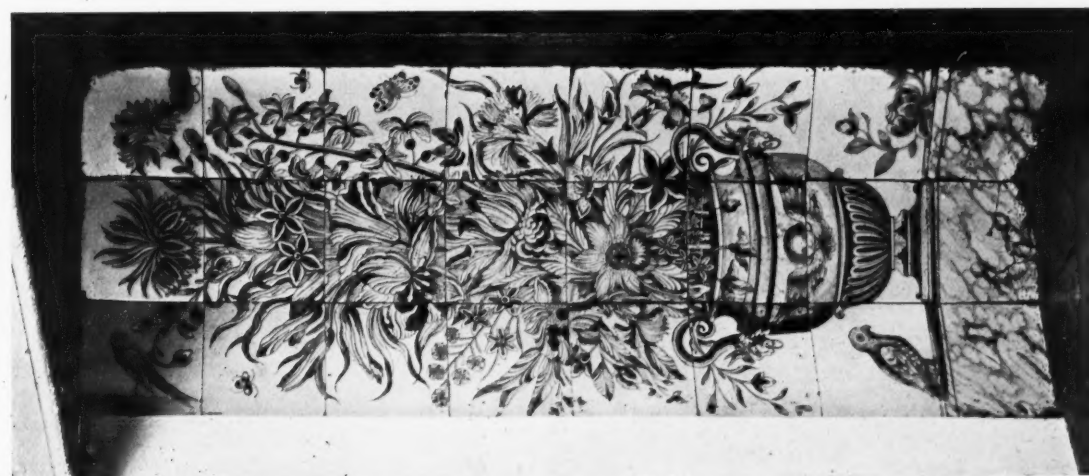
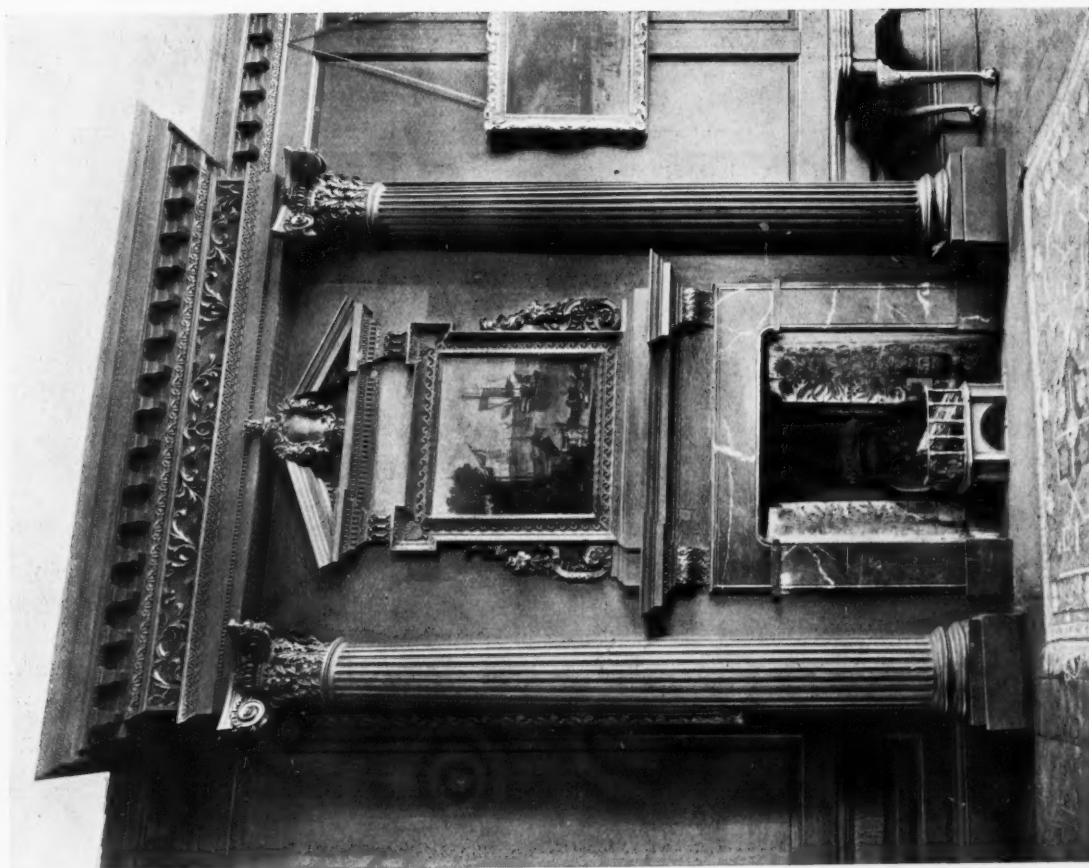
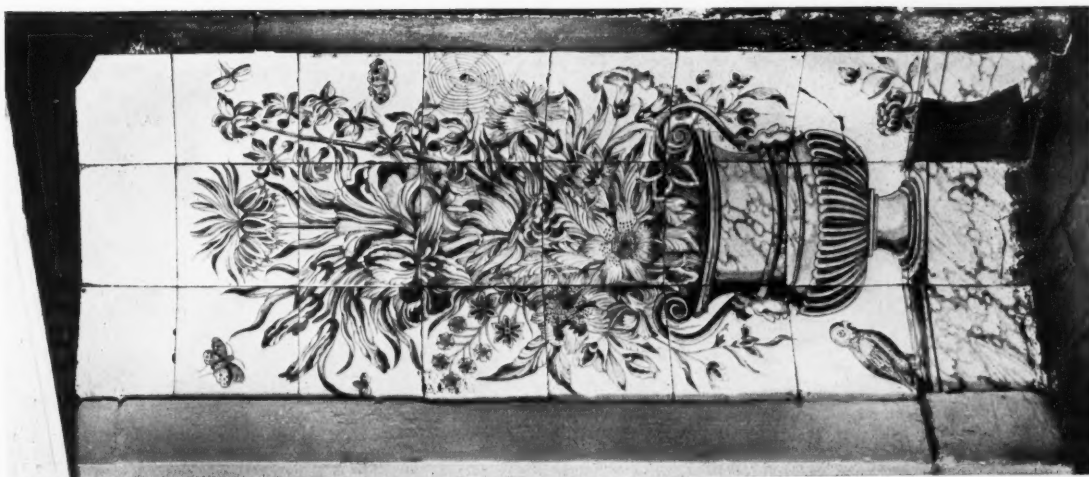
The drawing-room (Fig. 3) is square and slightly more richly wainscoted. The cornice, plain



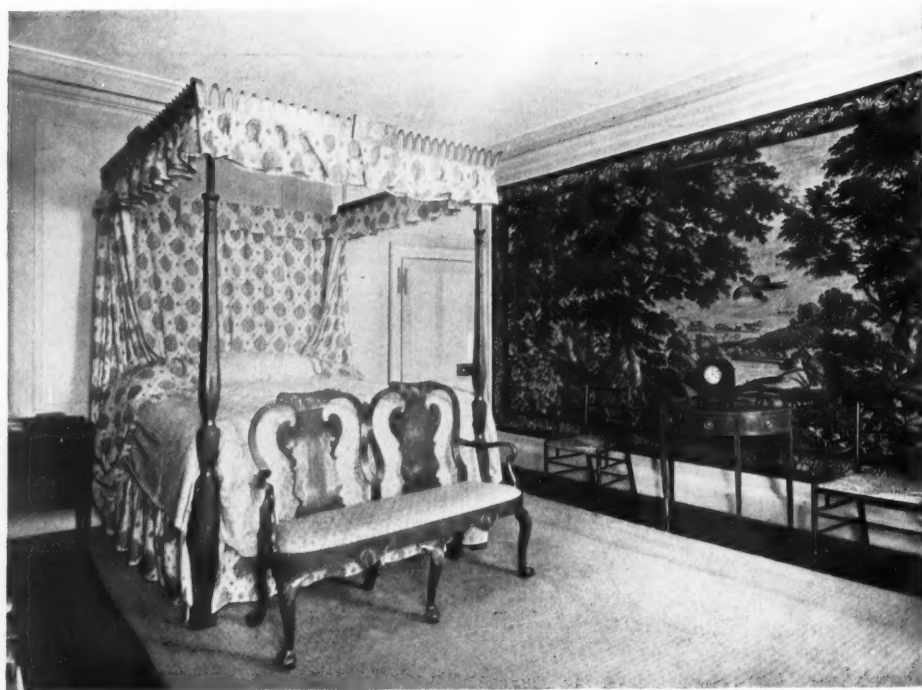
6.—DETAIL OF DOORWAY WOODWORK IN THE DRAWING-ROOM.

in the dining-room, here has an egg-and-tongue member, while in the fireplace feature (Fig. 8) the joiner let himself go, yet not unduly. The dark grey marble chimneypiece, of a pattern frequently used by Vanbrugh, is surmounted by an exceedingly rich overmantel in which *motifs* often used by William Kent, are supplemented in the flanking scrolls by a baroque vitality that derives from Daniel Marot and Grinling Gibbons. In the centre the seaport scene has exactly the architectonic qualities desirable in such a setting.

No less admirable is the workmanship and feeling in the pillars and architrave that define the composition. The carver took full advantage of the opportunities that the composite order presented in the capitals. The detail of the frieze and of the cornice round the whole room is crisply and vigorously carved, while the soffit of the architrave is marquetryed with a key pattern. The chief member of the frieze shows foliation merging into rococo scrollwork. The more we contemplate this beautiful carpentry the more admirable it seems. We



7, 8 AND 9.—THE DRAWING-ROOM CHIMNEYPiece, WITH CONTEMPORARY BRISTOL-DELFT TILES.



Copyright.

10.—A BEDROOM.

"COUNTRY LIFE."

notice with what care the wood for the plane surfaces has been chosen for its figure. It is almost invisible where it would have confused the lines of the architecture, but behind the pediment and in the large panels it is prominent.

The doorways in the drawing-room (Fig. 5) are an enriched version of those in the dining-room. No less than in the fireplace feature the carving is of brilliant quality. The surrounds present an extraordinarily satisfying appearance when looked at closely—free, vigorous cutting and finely figured wood. The frieze member of the pediment is carved with interlacing foliage scrolls. Dating, no doubt, from about 1733, we see in it a survival of Gibbons' style of decoration. In similar work produced by London craftsmen, while the impression may be as rich, the design has lost the imaginative vitality of Gibbons and this Bristol master's carving. These two rooms, taken in conjunction with the staircase illustrated



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11.—IN THE DINING-ROOM.

A cupboard recess behind the right-hand door in Fig. 4.

"COUNTRY LIFE."



12.—WALL-LIGHT OF MAHOGANY.

Height 1 ft. 9½ ins., width 11½ ins.,
projection 9 ins. c 1720.

last week, form a body of early eighteenth century decoration which is unsurpassed, whether in palace or church.

The actual fireplaces in both these rooms are flanked with magnificent panels of tiles where the pattern, executed in purples and blues, representing flower compositions, covering numerous tiles. Although such tile-compositions are usually associated with Delft, there can be no doubt that, in these instances, they emanated from a Bristol pottery. Delft was copied at Bristol from the mid-seventeenth century onward, and in 1730 the industry was at its zenith. Such sets as these are, however, very uncommon, and but for their proximity to Bristol would have been ascribed to Delft. There is little doubt that the craftsmen employed throughout the house were members of the Bristol group.

On the first floor a passage runs east and west, with arches either end, and an arrangement of niches recalling Vanbrugh's treatment of similar spaces. The bedroom illustrated in Fig. 10 is, no doubt, much as it was left by the builder of the house, with large panels of Flemish tapestry clothing the walls. The bed is a charming example of a later epoch, with its painted cornice and delicately carved posts. The settee at its foot (Fig. 10), on the other hand, is



13.—A SETTEE, IN WALNUT VENEER, OF VERY SATISFYING DESIGN.

contemporary with the building, and an admirable example of walnut veneering. The incidental carving is again more vigorous than was usual on such pieces, and may warrant the supposition that it emanated from a Bristol workshop. In the hall hang a set of enclosed walllights (Fig. 12) of walnut. The back consists of a mirror, while the front is formed by a glass bow. A somewhat similar set at Hampton Court Palace, dating from c. 1720, lack the carved over-

throw, but have a tin shade designed to ward off the heat of the candle from objects in the vicinity. These examples will, most likely, date from the time of the house's building. CHRISTOPHER HUSSEY.

AN ENGLISH SONG

Through a gap in the trees
I saw the sun setting,
Blood-crimson, flecked with gold,
At the grey clouds fretting;
And I knew the breeze
Sang a song too old
For any forgetting.

The song of oaks it sang,
And of brave ships sailing
Upon a savage sea
With a North wind wailing;
'Twas a song that rang
Of men that were free,
And of black dawns paling.

It shouted of the waves
As they ran their races
To the red cliffs which hid
Brandy-kegs and laces
In the narrow caves
Where the smugglers bid
For wares from strange places.

It told of English ale,
And of red men drinking
Their mighty draughts and long
As the sun was sinking;
And it told the tale
Of the cider song,
And of glasses clinking.

It sighed of summer days,
And of glad hay-making;
Of sweating men who toil,
And of women raking
On the close-cropped ways,
The smell of the soil
And the mown grass waking.

It murmured of chalk streams,
With the big trout feeding,
And of dusk creeping through
The willows unheeding.
It sang of wild dreams
Which men never knew,
And of swallows speeding.

It whispered of the dead
In the far lands lying,
Those who had fought and died
And had laughed at dying;
While an echo fled
In its splendid pride,
"England, England," crying.

A. R. U.



14.—TALLBOY. VENEERED WITH WALNUT, INLAID WITH HOLLY AND EBONY.

ANGLICISED ALSATIANS



T. Fall.

THE SOUTHDOWN ALSATIANS.

Copyright.

ONE story is good until another is told. After reading so many lurid accounts of the misdemeanours of Alsations, it was pleasant to hear the remarks of two women who sat near me as the breed was being judged at Richmond Show. Said one: "I love these dogs. They are so friendly," and, as if to confirm the flattering opinion, one of the exhibits close by wagged his tail as she patted him. An owner, with whom I got into conversation as he was exercising his, complained that the dog would not stand up for himself when assaulted by terriers, as he often is. Although he showed no signs of cowardice, he would content himself by dancing round his tormentors without administering the punishment that his size made possible and their aggression warranted. Others who kept them have assured me that their conduct with other dogs is irreproachable, a statement that I can corroborate by the behaviour of my own. He dearly loves a romp with a casual acquaintance, and if his overtures are repulsed, he looks more pained than angry, but he is never quarrelsome. His urbanity towards the rest of his kind is too innate for him to resort to the law of tooth and claw. No doubt he could bite severely if he had the will, for his jaws are powerful, and he is extraordinarily quick in his movements. He could strike and spring out of danger before most dogs could retaliate. The other day a tiny child unexpectedly threw her arms round his neck and kissed him, saying: "Oh! the lovely dod!" This is not a practice that I should encourage, because children should not be allowed to kiss dogs; besides, one never knows what any dog might do in such circumstances. He might be pardoned for distrusting the intentions of a stranger, however small that person might be.

Some people are extraordinarily foolish, persisting in their attempts to stroke an unknown dog that shrinks away from them shyly. If he resents the liberty, they alone are to blame. It speaks well for the good nature of most breeds that they submit to attentions of this nature without signifying their disapproval in an emphatic manner. Alsations are usually endowed with a nice sense of discrimination, being able to distinguish between

a friend of the family and one who is merely an intruder. How is it, then, that they have been given such a bad name? Surely, one would say, there can be no smoke without fire. I have no doubt there are Alsations that will bite, just as there are fox terriers or Pomeranians that will do the same thing at times. I think it more than likely that some of the earlier dogs that were imported were uncertain in temper, if not actually savage, but British breeders quickly recognised that, however much these qualities might be permitted in Germany, they would never do in England, and they have set themselves to eradicate them by refusing to breed from dogs that have bad temperaments, and even go to the length of having them turned out of the judging ring straightaway.

I seem to remember that many of the earlier Great Danes were not to be trusted, but it would be unfair now to bring a general accusation against that breed. The majority of Alsations, having become anglicised, are in temper very much like other dogs, though having certain differences of disposition which are really attractive, and that are sufficient to account for the manner in which they have become distributed through every part of the kingdom. It is perfectly ridiculous to suppose that so many thousands of people would be prepared to swear by the German sheep-dog unless there were some



CHAMPION SARELLE OF SOHAM.

justification for their predilection. The worst that can be said about the Alsatian in the home is that he may become somewhat exacting, being so obviously unhappy if he is away from master or mistress, and he will lose no opportunity of being in their society, whatever they may be doing. A little sensible management, however, will prevent one from becoming a taskmaster instead of a welcome friend.

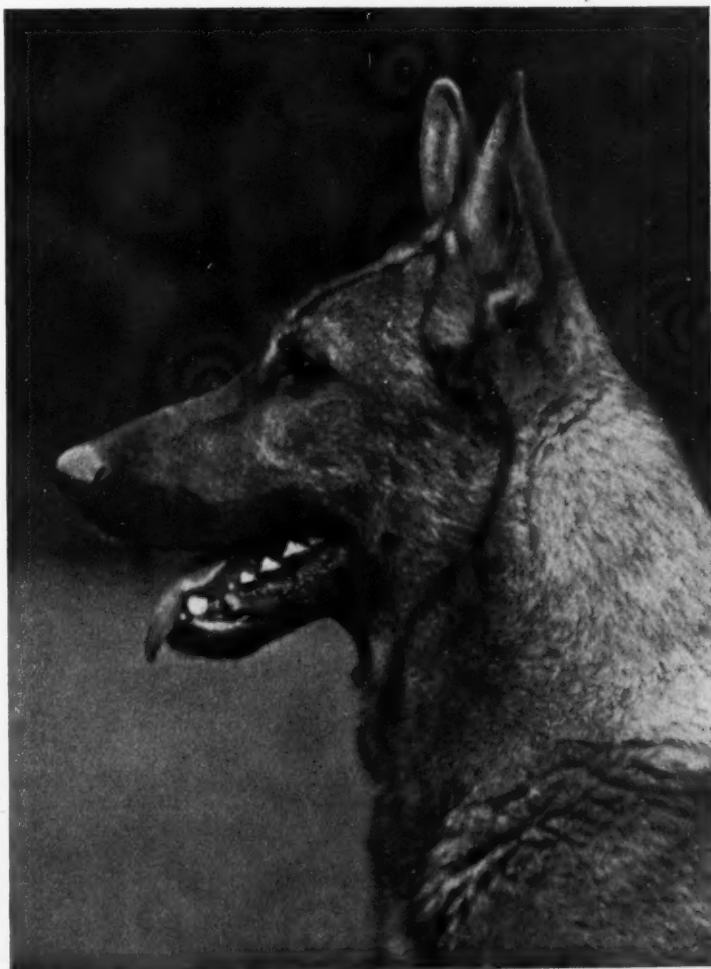
Any idea that Alsations are either savage or treacherous, or both, would not survive a visit to Mrs. Leslie Thornton's kennels at the pleasant Sussex village of Ringmer, beneath the Downs outside Lewes. The stranger is welcomed at the entrance of the gardens by Ch. Sarelle of Soham, whose exalted position as one of the best of her sex in the country entitles her to domiciliary privileges. There would be no more satisfaction, however, in being bitten by a champion than by a plebeian, so that we may be sure she would not be allowed the run of the place if her nature were not as beautiful as her appearance. Further acquaintance with the numerous Alsatian family at Ringmer showed me that there was nothing exceptional in the behaviour of Sarelle. As I was introduced to them, singly in their kennels, and afterwards *en masse* in the paddock, no voice was raised against my intrusion. I was accepted with the courtesy due to a guest. Even the six-months-old puppies were not shy. So that I might have an opportunity of seeing them well, all were turned out together in a pack—stud dogs and matrons, as well as the young entry that, later on, are expected to carry the Southdown colours to further victories in the show ring. There they had great fun, racing about, jinking and doubling until they were almost exhausted. On a ball being thrown by the kennelman, one particularly agile bitch usually managed to capture it, and off she would go, with the rest of the pack in full cry after her. Then, by way of diversion, they would charge us helter-skelter.

Conspicuous among them was Mrs. Thornton's well known winning dog, Southdown Pharaoh, a son of Ch. Claus v. d. Furstenburg and Southdown Psyche. If I had not already known him well by his successes in the show ring, he would have been clearly identified by his black colour and tan stockings. Southdown Sampson, another black dog, and his brother, Southdown Tarzan, are also familiar to all show-goers. Tarzan went through a number of jumping tricks for my benefit, but he was not equal to one of the bitches that seemed capable of surmounting any obstacle. The star turn, however, is to see Sarelle having a game with Tommy, the gander. The friendship between two creatures so dissimilar seems to be somewhat ill-assorted, and one fears at first that some damage may happen to the bird, but the Alsatian is so good-tempered that there is neither malice nor roughness in her play. She will pounce at the gander, while he, all the time, like a skilled boxer, is sparring for an opening. If he is lucky he will seize her collar, and then she rushes off with him hanging to her and flapping his wings. Sometimes she will take his neck in her mouth, without biting or ruffling a feather.

Mrs. Thornton has done uncommonly well with puppies that she has had from Ch. Sarelle and Mrs. Cecil Wright's Ch. Cuno of Louvencourt, practically all of which, I believe, are prize-winners. What else should we expect from such a combination of all the talents? Well, those of us who have had any experience of breeding are perfectly aware that an alliance of the two best dogs does not necessarily produce progeny above the ordinary level, all depending upon the suitability of the two strains. In this case the selection seems to have had satisfactory results. I saw a number of young puppies about six months old which bid fair to carry on the traditions of the kennel; and news had just come that one of this immature age had won for another owner in the puppy class at a big north-country show. Mrs. Thornton, who went in for Alsations before they were called Alsations, and when they showed little prospect of becoming so extraordinarily popular, is one of our oldest breeders. On the spur of the moment I can think of no one who takes precedence, except Captain Percy Whitaker or Mr. and Mrs. Robbins. Before taking up the German dogs she had had a schooling with Airedales and other breeds, an experience which has given her a shrewd judgment that is enough to account for the high quality of the brood bitches that she has got together. Two deserve special mention—Southdown Aida and Southdown Psyche. Ch. Sarelle's quality may be estimated from the fact that she has been awarded nine challenge certificates and has been reserve for that



SOUTHDOWN PSYCHE.



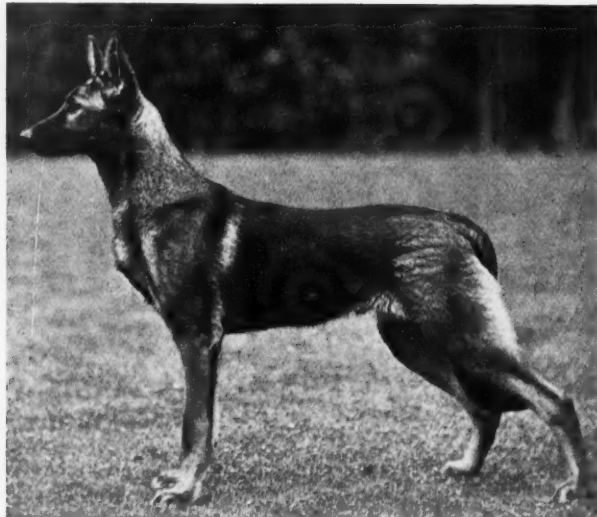
T. Fall.

SOUTHDOWN TARZAN.

Copyright.



SOUTHDOWN PHARAOH.



SOUTHDOWN FRED AT FIVE MONTHS.

honour on eleven other occasions; but the greatest thing she has done was to win three years in succession at the Alsatian League and Club's Show the cup for the best British-bred bitch. Southdown Psyche won it before she did, and it is now the property of Mrs. Thornton. The Southdown blood is to be found in quite a lot of kennels, many of the most successful breeders of the present day having started with Mrs. Thornton's stock.

I am glad to say that Mrs. Thornton belongs to the orthodox British school, in which soundness of limb and strong backs are regarded as being essential. For some inexplicable reason, many of the Continental judges do not seem to worry about cowed-hocks or splayed feet, though for the life of me I cannot make a dog fit to win, however correct his gait may be, if he exhibits these serious defects.

This is really a matter of supreme importance. A show dog is supposed to represent the nearest approach to perfection that is possible for mortals to command, and for the attainment

of this ideal we must not only possess a workable knowledge of genetics, that will enable us to avoid strains that exhibit weakness, but also have experience in rearing puppies. The Continental judges, however meticulous their care in scrutinising the exhibits that are brought before them, do not seem to have any equivalent for our word "unsoundness." Little fault, as a rule, is to be

found with the shoulder placement or the scope of the hind-quarters, foreign breeders having concentrated upon these features with admirable results. They introduced a new word into our vocabulary, or, at least, gave an applied meaning to "angulation" that had never before been used here in connection with



SOUTHDOWN TARZAN AND A YOUNG BROTHER.

dogs. So much to the good; for one is constrained to admit that the gait of the best Alsations is so easy and effortless that it is bound to make for efficiency in a working breed. The result is apparent in the wonderful capacity for unlimited exercise that is shown in these dogs, which are able to cover considerable distances without tiring.

A. CROXTON SMITH.



T. Fall,

SOUTHDOWN DULCIE.



SOUTHDOWN AIDA.

Copyright.

AT THE THEATRE

THREE ESSAYS IN HIGH ADVENTURE

WITHIN the last fortnight three enterprises have been launched, all with the highest motives and for the success of which everybody who takes a serious interest in the theatre must hope. These enterprises are the Gate Theatre Studio, the entry of Miss Edith Evans into management with Mr. Leon M. Lion, and the partnership of Miss Dorothy Cheston and Mr. Theodore Komisarjevsky under the style and title of Sloane Productions, Limited. I propose to say a few words about each. The Gate Theatre Studio began life some two years ago in a cramped, unventilated cubby-hole at the top of some rickety stairs in a dilapidated building in a back street which ran coquettishly between Long Acre and Covent Garden. The place had the air of one of those caves in which the Early Martyrs resisted persecution. Now, in the theatre there is no oppression like lack of public attention, and our zealous martyrs continued in this garret, the world forgetting and by the world forgot. But one of the most unfailing characteristics of æsthetic as of moral good is that you cannot stamp it out, and, though neglect did its best, our little society persisted in flourishing. In meditating thereon I have often been reminded of the specialist who told the general practitioner that his patient had not three weeks to live. Three years afterwards the practitioner met the specialist and told him that he had just come from the christening of the patient's first child. "Ah," said the great man, "you must have given him the wrong treatment." Well, the public must undoubtedly have given the Gate Theatre Studio the wrong treatment, since it has thrived sufficiently to leave the finest death-trap ever conceived by the architectural mind to take premises of some magnificence and on the ground floor in the neighbourhood of Villiers Street. At the moment, however, there is a slight hitch in the arrangements with the authorities, and the Studio, for its opening play, has taken advantage of the hospitality courteously offered by the Etlinger School in Paddington Street. Preliminary literature of great pith and moment has reached me, in the shape of a broadsheet ornamented by a wood-cut which is, doubtless, exceedingly beautiful, but of which I can make neither head nor tail. Is it possible that this work of art is a last glance at the premises which the Studio is to be handsomely congratulated upon leaving? I am told that Mr. Peter Godfrey will continue in management, but that the selection of plays will, in future, be made by Miss Velona Pilcher, "known among the critics for her championship of the younger post-war playwrights and producers whose work she has followed in Prague, New York, Paris, Berlin and Moscow." Frankly, I am a little nervous about this. There is a small body of enthusiasts in this country who hold that a play has only to be born in Prague for it to be a stupendous masterpiece. Can it be true that the entire world outside England is teeming with playwrights of genius? I note that the pieces to be produced will be chosen from the following playwrights: O'Neill, Toller, Green, Werfel, Kwan, Ghéon, Langere, Romain, von Unruh, Lawrence, Capek, Kaiser, Munro, Trettakov, Gorki, Lawson, Young, Crommelynck, Hasenclever, Serment, Evreinov, Lenormand, and one who calls himself charmingly Ossip Dymov. But I also note that in this long list only two names are English. I am encouraged to read that "it is hoped that plays by new English writers interested in the more advanced stage-craft will be forthcoming." Well, we shall see what we shall see. Hard words break no bones, and there may be more innocent fun in what Mr. Ashley Dukes calls "a vigorous clenching of the smooth palm of actuality" than a melancholy person, like myself, imagines.

Alas! that the play which was chosen for the first performance, "The Field God," by Mr. Paul Green, did not seem to me to be a world-shaker. It was dull, it was slow-moving, and it seemed to me the kind of thing which any clever young man could turn out after a resolute study of the works of Mr. Eugene O'Neill. "The Field God" is all about an American farmer who delivers himself up to speculations about the Deity, and makes love to his wife's niece. The wife—who is, for some reason or other, thirty years older than her husband, regards his infidelity as an offence not so much against herself, as against religion, and after threatening him with unimaginable mental and spiritual penalties in this world and the next, dies for the purpose of becoming a ghost and haunting him. And then the elders of the local church gather on the stage and hold a Revivalist Meeting over the farmer's stubborn soul. I am afraid that I found all these people rather a dull lot, particularly the old lady who sat on the farmyard wall and crooned to herself

like Gagool, the witch-doctor, in Rider Haggard's famous romance. Possibly I was a little put off also by the fact that it was eleven o'clock before they began clenching the smooth Revivalist palm, which rather lugubrious operation went on, I am confidently informed, until very nearly midnight. Now, I like being edified as much as anybody at the proper time and in the proper place. But I do not think that midnight and Marylebone are the time and place for edification. Then, again, the actors played with maximum inaudibility. Miss Gillian Lind was the worst offender. This clever little actress, whom I have so often liked, mumbled her words to herself when she was not sending them up the chimney. When will intellectual players learn that the vice of inaudibility makes them less competent entertainers than the mountebanks who beguile the theatre queues?

Of Miss Evans' venture I propose to say little, for the reason that I am one of the greatest admirers of this brilliant actress and would discourage her as little as possible. The plain truth of the matter is that she has chosen a play which is dull in English and seemed to me to be extremely dull when I saw it in Paris a day or two before the production at Wyndham's Theatre. "Maitre Bolbec et Son Mari" ran for four hundred and fifty nights in Paris, how or why I do not know. Possibly, it only just ran, and certainly the stone which went skimming lightly across the French pond sank over here with a dismal plop. Then, again, English actors are poor hands at ducks and drakes, and this piece is not in their temperament. At Wyndham's nobody appeared to have any sense of fun; at the Théâtre de l'Athénée there was no question of anything else. One admits that it was pleasant to see English actors pretending to be something other than themselves and, in a way, speaking another language. Only, like the travellers in Rider Haggard's story, they seemed to have learnt that language indifferently. Mr. Frederick Leister conquered Nature and played the fool agreeably.

The third venture gives admirable promise. To begin with, the theatre chosen is the Royal Court, the tenancy of which is held by Sir Barry Jackson. This, in itself, is a fact of the utmost significance. For Sir Barry is himself a man of the intellectual theatre, and, as such, is aware of all the difficulties surrounding those play-producers who believe that the British public needs must love the highest when it sees it. One would not deny, perhaps, that the love of the highest is there; the point is the absence of any exorbitant rush to buy tickets for it. But I pin my faith to two certainties: first, that Sir Barry Jackson, as landlord, will not leave his tenants nothing but their eyes to weep with, and, second, that if there is any necessity for nursing this new venture he will be sympathetic. The Royal Court Theatre has been a nursery before. I hear that the plays to be put on will not be all Russian. There is talk of new pieces by Mr. Shaw, Mr. Wells and Mr. Bennett, and I have even heard a whisper that one of the most brilliant French comedies ever written may be revived. Miss Cheston will have the very best advisers, and is herself, if I may be permitted to say so, a woman of taste and artistic sensibility. Of her partner, Komisarjevsky, there is no need to speak. His name is a household word in households possessed of any education in theatrical matters. I have only one word to say to the public about all these ventures. That word is this: If people do not want to see good plays, by all means let them stop away. But if they do want to see good plays, let them go to see them quickly. From the theatre-manager's point of view, that playgoer visits a play twice who visits it within the first fortnight. If forty thousand people go to a play in six weeks, that play is so far a success that after paying its way it can be honourably withdrawn and make room for another play. If this is continued all the year round, then we have a theatre which is a permanent home for good plays. But if the same forty thousand people take twelve weeks to see that piece, then the play loses money, and the management gives up. This has happened over and over again, and the whole history of the intellectual theatre in this country is contained in the above statistical statement. "Paul I" is an exceedingly interesting drama made out of the events leading up to the assassination of that unfortunate monarch in 1801. I cannot imagine that anybody will not be interested by this play, and it certainly contains one very fine performance by Mr. Charles Laughton, the young actor, who, it may be, is going to re-create for us some of the past glories of the English stage.

GEORGE WARRINGTON.

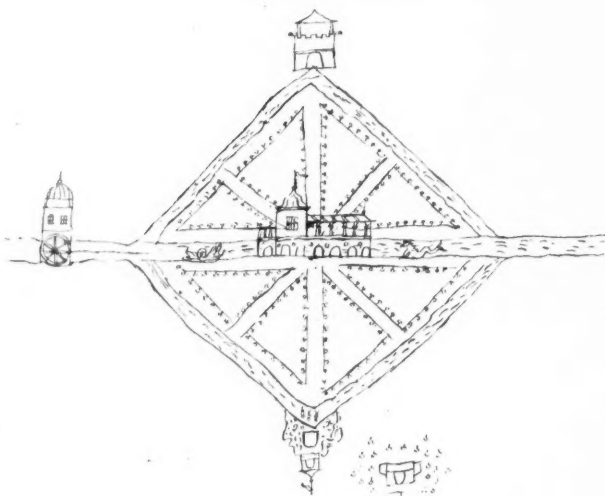
GARDEN MAKING IN EARLY STUART TIMES.—II

H. AVRAY TIPPING.

SALISBURY'S determination to set Hatfield House on high, with prospect on every side, called for all the ingenuity of the engineers of the time to effect an adequate water supply, even in days when taps were not at every corner and folk were chary of washing. It was, however, less for domestic use than for garden effect that an expert water-worker was called in at Hatfield.

Salomon de Caus became mathematical tutor to Prince Henry of England in 1609. But architecture and water-works were his chief delight. In his book, "Des grotes et Fontaines pour l'ornement des Maisons de Plaisance et Jardins," are many designs, which, he tells us, were made for the adornment of the palace of Richmond and the amusement of the prince who lived there.

We first come across him at Hatfield in November, 1611, when Wilson writes to Salisbury of the Frenchman who went with him to Hatfield, where they took levels to make a reservoir or "new conserve d'eau," and also to contrive in the east garden four fountains at different levels, "each receiving their water from that next above it." To raise water to the desired level, de Caus, who is elsewhere in the Hatfield papers called "Salloman decayous the prince's Inginer," devises at the river "a force at the going out of the water from the island which by the current of the water shall drive up water to the top of the bank above the dell, & so descend into two fountains." Wilson also tells the earl that de Caus will make him models of the "force." One of these survives, and is reproduced (Fig. 1).

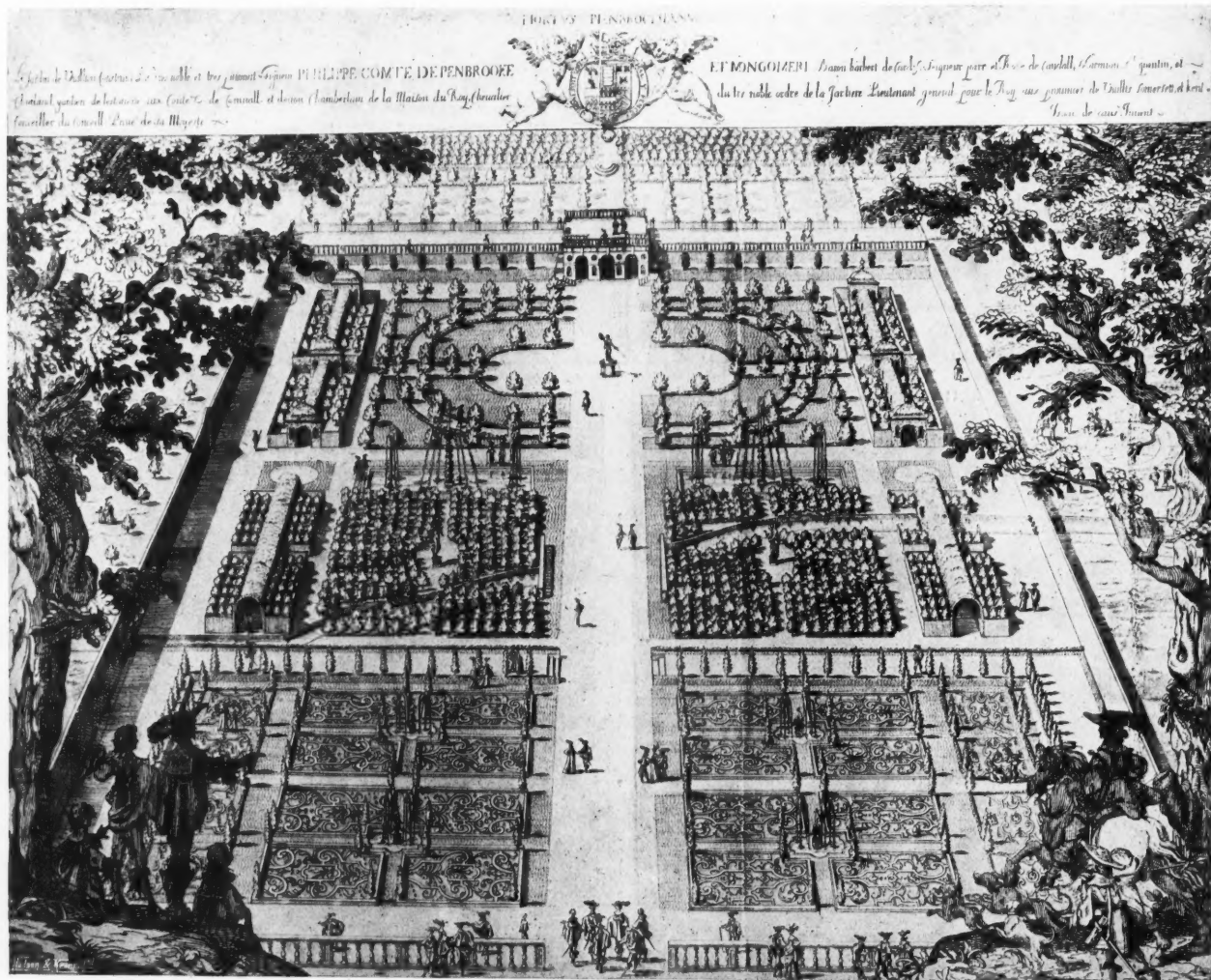


1.—THE FORCE: DRAWN BY SALOMON DE CAUS IN 1610.

It is a mere sketch showing the river passing through, but also arranged to encompass a square garden with banqueting hall across the main stream and fancy buildings at the corners of the island. The "force" is represented by a tower with a water-wheel at its side. It was in working order by November, 1611, when we hear that "the water is lett in to the workes at the river which run verve pleasantlie." Another means of procuring water was by bringing it from a spring through earthenware pipes, which one Simon Sturtevant was prepared to make and lay. We, therefore, get an estimate amounting to £111 8s. 9d. for providing and laying 1,793 yds. of zin. "pypes of erth smitted."

The whole scheme of four fountains in the east garden will have been abandoned, and we find an account for one only, headed "Monr. De Cause his Reckoninge for Chardge of makeinge the faountaine." He was paid £106 19s., but the basin of marble and the metal figure that stood in the centre were the work of "Garrett Jonson carver," who received £70, besides another £10 for his "payns for Casting the figure." The figure appears to have been one of Neptune, for Buckitt, the painter, who did so much work indoors at Hatfield, makes a charge for "coulloringe the rocks in the greate sesterne in the East garden and coulloringe the picture of Neptune."

Very few of the fountains that were freely used in Early Stuart gardens have survived. There is the great one in the Trinity College, Cambridge, quadrangle, dating from 1602. A



2.—BIRD'S-EYE VIEW BY ISAAC DE CAUS OF THE WILTON GARDENS IN CHARLES I'S REIGN.

very interesting one, of a score of years later, at Bolsover (Fig. 3) I have elsewhere described as :

A hedged octagon enclosure has a pathway round it edged by the battlemented top of the wrought stone wall of a sunk area, of which the centre is occupied by the somewhat fantastically shaped and much rusticated base to a large tazza, richly carved on the outer side, and from the interior of which rises a plinth on which stands "a statue of Venus, who has drapery in her hands, and one foot on a step as if ascending from a bath." An earl's coronet, surmounting the Cavendish crest on the tazza, fixes the date as after 1628, and the design was probably made by Huntingdon Smithson, who will certainly have considered it "Italian."

In fact, both tazza and statue are likely to have been products of that country.

I do not know of any other English country house garden where Salomon de Caus was employed on water-works or other features. After the marriage of James I's daughter Elizabeth to the Elector Palatine in 1613, he went abroad with her and laid out the garden at Heidelberg. But Isaac de Caus, his son or nephew, although, no doubt, much on the Continent, was employed by Philip Herbert, first Earl of Montgomery, who, in 1626, succeeded his brother as fourth Earl of Pembroke and owner of Wilton, and for whom Inigo Jones and John Webb produced the splendid suite of rooms on the south front. To this earl is dedicated the plate of the Wilton gardens that bears the signature of Isaac de Caus, who carried on the family love of water-works. The book he wrote on them—it was translated into English by John Leak in 1650, who described him as "a late famous Engenier"—is but an amplification of that by Salomon. It is full of the strangest tricks and contrivances, one of his water-power triumphs being "Divers Birds which shall sing diversly when an Owl turns towards them: and when the said Owl turns back again they shall cease their singing." Towards the end of the century Celia Fiennes visited Wilton and found something of the sort there. She describes the grotto—which was within the central building of the distant raised terrace seen in Fig. 2—as being replete with all de Caus' ingenuities. The central room "at ye Artists pleasure" could spout unexpected water on visitors. This delightful process, however, was probably deferred until they had enjoyed the sights in—

two little roomes which by the turning their wires ye water runnes in ye rockes—you see and hear it and also it is so contrived in one room yt it makes ye melody of Nightingalls and all sorts of birds web engages ye Curiosity of ye Strangers to go in to see, but at ye Entrance off each room is a line of pipes that appear not till by a Sluce moved—it washes ye spectators designed for diversion.

In the engraving we see visitors walking on the roof of the grotto, but Celia Fiennes mentions fish-ponds on the top. From the house terrace the great alley goes straight to this building, which John Taylor, the water poet, describes as a portico, above which "is a great reserve of water for the grotto." He makes no mention of de Caus and his contrivances, attributing all the garden work to "the pains and industry of an ancient gentleman, Mr. Adrian Gilbert," and sings :

So *Adrian Gilbert* mendeth Natures features

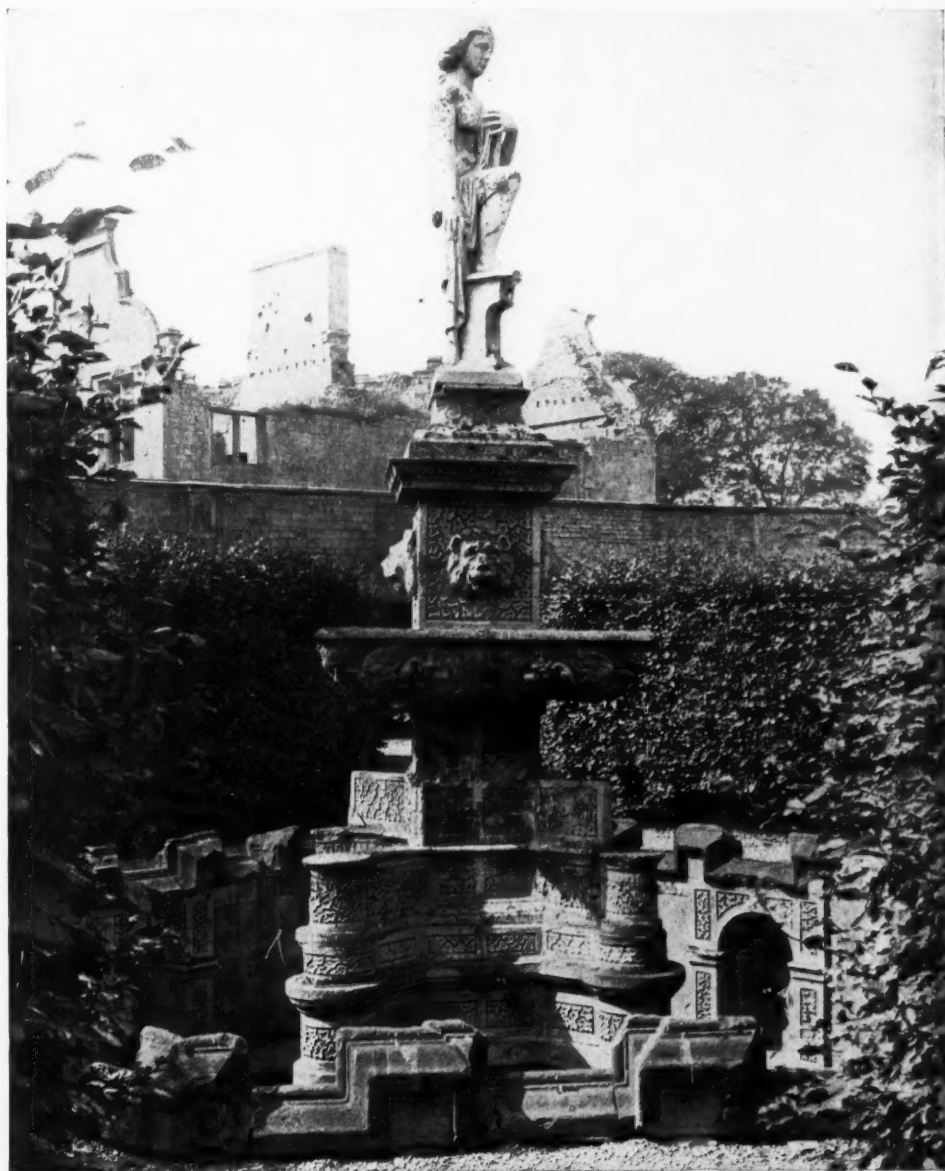
By *Art*, that what *she* makes does seem his creatures.

But then Gilbert was there in 1623 in the third earl's time, whereas, as we have seen, de Caus dedicated his plate to the brother who succeeded in 1626. It is therefore probable that, although much gardening had been done before that, de Caus had not yet been called in to create the water-works. The garden is set out

as a walled-in space of some ten acres, divided, much as Bacon suggested, into three sections. It does not begin with his reposeful "green," but with—

foure Platts embroydered ; in the midst of which are ffour fountaynes with statues of marble in their middle, and on the sides of those Platts are the Platts of flowers, and beyond them is a little Terrass rased for the more advantage of beholding those Platts.

Through the next section a branch of the river Nadder is seen pursuing its natural course, and breaking the lines of the covered alleys and geometrical plantations of trees amid which are both statues and fountains. In the third section these covered alleys are much more in the de Vries manner, with architectural pavilions of "Carpenter's Worke" supporting the verdure at either end and in the centres. Beyond the grotto and end terrace plantations and alleys are carried on up the hillside. The whole is very formal and dignified, and, although a little



3.—A FOUNTAIN AT BOLSOVER, DATING FROM CHARLES I'S REIGN.

over-elaborated, hardly answers to the water poet's description of

such a deal of intricate setting, grafting, planting, inoculating, railing, hedging, plashing, turning, winding and returning, circular, triangular, quadrangular, orbicular, oval, and every way curiously and chargeably conceited.

At Hatfield, certainly, we hear of neither garden conceits nor water tricks. Salisbury's mind was of a more serious nature and turned very largely to utilities. We saw last week what numbers of fruit-bearing trees were given to or obtained by him for his orchards. He also determined to test the practicability of wine making in Hertfordshire; and in 1611—at the same time as de Caus was busy with his "force" and his fountain—a vineyard on a large scale was begun. We know that in mediæval times our monasteries, especially the southern ones, very generally had an enclosure called the vineyard, but if these were still serving their purpose at the time of the Dissolution, the new lay owners do not seem generally to have carried them on, and John Parkinson in his "Paradisus Terrestris," published in 1629, tells us that—

The grapes of the belt ferts of Vines are preffed into wine by some in these dayes with vs, and much more as I verily beleue in times past, as by the name of Vineyard giuen to many places in this Kingdome, especially where Abbies and Monasteries stood, may bee coniectured: but the wine of late made hath bene but fmall, and not durable, like that which commeth from beyond Sea, whether our vnkindly yeares, or the want of skill, or a conuenient place for a Vineyard be the cause, I cannot well tell you.

Salisbury, however, allocated a situation above the island for a large-scale attempt at grape growing. In February, 1611, Wilson writes to him that Mme. de la Boderie, wife to the French Ambassador, had sent 20,000 vines, and that 10,000 more are coming. Wilson estimates them as being worth eight crowns a thousand. He will see to all prepared ground being planted with them, and for the rest he will "make a nursery of them set thick together."

Late in the year we find two Frenchmen, Collin and Vallett, engaged in the vineyard, and after that they are paid respectively

£3 5s. and £2 10s. a quarter for "dressing vines & looking to the vineyard." It is hedged in with privet and sweet briar, and we find it afterwards alluded to by Fuller and Pepys. But by 1700 this attempt to grow outdoor grapes on a large scale in Hertfordshire had been abandoned, and we hear of the area being laid out in lime tree walks.

Although Salisbury does not think that, with the exception of the "Poire Chretienne"—no doubt the parent of our Williams' Bon Chrétien—French pears and apples are superior to English, yet there is much ado about a gift of fruit trees from the French Queen to the English King and also to his High Treasurer. Wilson writes to the latter in 1611 that the "French Queens gardiner has come to me that brought over the fruit trees for the King and your Lordship." There were at the Tower Wharf 2,000 for the King and 500 for the earl. Two other gardeners had also been sent by the French Queen to "see to the setting and bestowing of these trees." But even then the Hatfield gardens were not fully stocked, and, as we shall see next week, a more important horticulturist comes on the scene.

H. AVRAY TIPPING.

MEMORIALS OF SPORT

AN ANGLERS' EXHIBITION.



"RESTING AND PLOUGHING."

It is a curious psychological fact that few of us who are enthusiastic over any branch of sport can avoid, at some period of our lives, the desire to possess some permanent trophies to hang on our walls and remind us—possibly our friends, too—of triumphs of the past. This desire for some permanent record assumes various forms.

In childhood the museum spirit is still predominant, and collections of stuffed birds or of butterflies represent our first proud exhibit. Later come the early days of hunting, and the hare's pad or the fox's mask adorns school study and college rooms. If we are so fortunate as to include stalking among our pursuits, more imposing displays of heads or antlers begin to appear. How many have been able to resist having the head of their first stag set up?

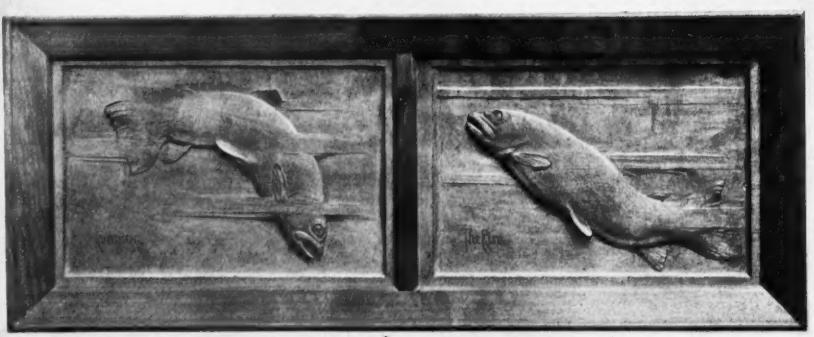
In most cases, this pleasure in the accumulation of trophies soon begins to wane, and leaves only the desire to retain what one may term some memorial of sport, some means of pulling out, one by one, from the half-closed drawers of memory the pleasant days of the past, so that, for a few moments, they may be lived over again and then replaced for further use. Methodical minds achieve this by game books, hunting, fishing and stalking diaries, and certain it is that these records provide many an enjoyable half-hour. Days we had quite forgotten spring afresh to the mind as we turn the pages of back years, and we see again the high birds coming out of the corner of Hill Wood, we live again the famous run from Enderby Gorse, we hear again the screech of the reel at our final cast into the tail of Long Pool, we crawl again down the soaking burn and lie breathless in the peat-hags ninety yards from the great "royal" roaring defiance to his challenger across the corrie. What joys memory brings, and how glad we are to have them, for in our

hearts we fear the inevitable day when only in memory—only by the fireside—can we live such hours again.

But there are other ways of surrounding oneself with memorials of sport, as we are reminded by a recent visit to the Sporting Gallery, 32, King Street, Covent Garden, which is seldom without



A LAMBOURN TROUT.



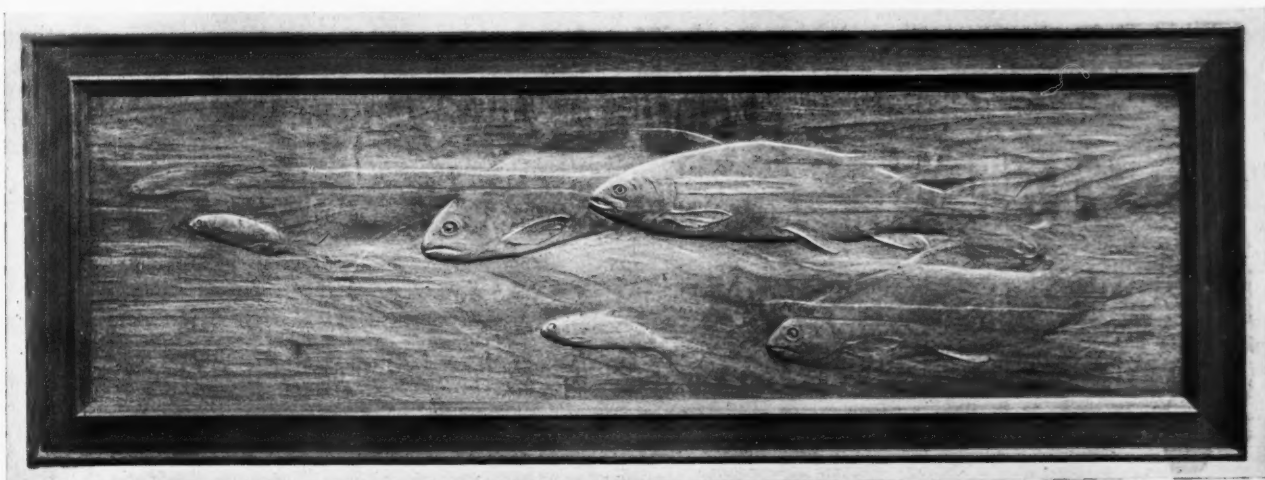
"RUNNING AND THE RISE."



"A KENNET CANNIBAL."



"PLAYING."



"THE QUIET DEPTHS."

interest to the lover of nature. This is the place to find the work of men who can bring to life the very spirit of our great moments of the past, whether it be by a warm hunting picture, by a clever representation of birds on the wing, or by a delicate etching of the fisherman at his craft. The artistic standard is maintained at a high level, but, notwithstanding this, the underlying idea of the gallery has always been to appeal primarily to the sportsman, to offer him nothing that is not true to life and painted by men who themselves know and feel the thrill of the scenes they portray.

The present exhibition, which opened on the 13th inst., is for fishermen, and contains some very novel work by A. Borlase Eady, who, himself a keen angler, has attempted the task of portraying fish in motion through the medium of carved wood. It sounds an almost impossible means of expressing the most mobile of creatures, and one must confess to the expectation of seeing stiff and formal representations akin to badly set-up specimens. This proved to be far from the case. Mr. Eady has, somehow, managed to infuse real life and movement into his carvings. In the panel "A Kennet Cannibal," for example, one feels at once the power behind the big fish, the forcing drive of his great tail, while the well chosen graining of the walnut background cleverly represents the swirl of the water. Very different, but equally satisfying, is a frieze panel, "In the Quiet Depths." Here quietude, and not motion, is reproduced, and we look, as it were, into a dim pool. We can faintly see the outline

of one or perhaps two fish, but, for the rest, there is no more than the flash of a tail here, the suspicion of a head there. An ingenious piece of work. Many of Mr. Eady's carvings are beautifully made up into overmantels and fascinating little tackle cupboards, ideal furnishings for Scottish lodge or the room of any keen fisherman. Both finish and wood are perfection.

There are other treasures besides these novelties to be seen. There is on show (not for sale) that old favourite, "Playing a Grilse," by the late Ernest F. Briggs, R.I., the great artist of running water. There are all the originals of James Thorpe's familiar and fascinating illustrations for Hodder and Stoughton's edition of "The Compleat Angler," published just before the war. Then there are water-colours by Frank Wallace, who appears as much at home in the haunt of the salmon and trout as of the deer; and three delightful examples of Lionel Edwards' art, "Trout Fishing on the Test," "The Glen of the Silver Birch" and "Where the Bright Waters Meet." George Marples is represented by two new etchings just published, "Cocky Bundy" and "The Leap"; and Norman Wilkinson shows fifteen new dry-points. Few fishermen will be able to resist securing some of these: their very titles are alluring, such as "Below the Falls," "A Spring Fish," "Fishing Out the Tail," "The Kettle Pool, Struan," "The Ghillie," "Coming to the Gaff." This little exhibition will, we think, have many visitors, who will find something there to enrich their own memories of happy days by loch and river. W. G.

A GREAT FOURSOME

By BERNARD DARWIN.

OCTOBER (and I must be allowed to remark, in parentheses, what heavenly weather!) is the festival month of foursomes. Last week the London Amateur Foursomes were played at Sunningdale, and next week there are the Mixed Foursomes at Worplesdon.

It is one of the sad and unaccountable things about golf that the best of all amateur foursome players, Mr. R. H. de Montmorency, detests this form of the game, and will not play it unless he is driven into a corner from which there is no escape. I must sorrowfully regard my old friend as the exception to prove the rule, that a foursome is just about the finest form of golf. At any rate, without being too controversial, I may say that the foursome is the finest form of golf to watch. To the psychologically-minded watcher it doubles all his joys. In the ordinary way there are two players who may rise to unexpected "temperamental" heights or crack utterly under some sudden strain or reverse. In a foursome there are four and, moreover, the cracking of the one may react on the other in so many different ways. As a rule, there is one partner who is essentially the glue that keeps the partnership together; yet he, too, may give at the crucial moment, while the weak and inconstant member of the firm plays the man on a sudden. In short, it is all exceedingly entertaining from a slightly and, as I hope, permissibly, ghoulish point of view.

Last week most of my colleagues who write about golf seem to have preferred going to Harrogate to write about the ladies. With all respect to them, and with all chivalrous regard for the ladies, I think they were wrong. They would have seen better golf at Sunningdale, where the London foursomes produced a number of illustrious couples, stronger, I think, than any who have before played in this tournament. And they had a splendid battlefield in Sunningdale. When the ground is hard I hold the profane opinion that Sunningdale is by no means so difficult a course as it looks; it is possible to do a very low score there; but when the ground is dead slow it really is a searching test of powerful and accurate golf. On this occasion the ground was very slow, with the result that there was an appreciable number of holes that were something more than "two shot" holes in the ordinary sense of the word; they demanded two really good wooden club shots by really good players, and those—there were but few—who could get up with a drive and a full iron shot reaped a rich and well deserved reward. Let me give one concrete example. Before the final a good and observant golfer said to me that Mr. Tolley and Mr. Storey would beat Mr. Grant and Major Hezlet, because the latter were "not quite long enough." I was inclined to deride him because, from my humble point of view, at any rate, Mr. Grant and Major Hezlet are very strong hitters. Yet he turned out to be right. For the time being each of these two fine golfers seemed to have lost something of his normal length and sting, with the result that they were left struggling to reach in two shots some of the holes which their adversaries reached comfortably enough. It was a lesson in the immense value of length when it is combined with accuracy.

Although there were several exceptionally strong pairs in this tournament, there were not many close matches. The tigers steered clear of one another till the last stages and disposed of the comparative rabbits without undue exertion. There were exceptions. One was the most meritorious victory of the Worplesdon couple over the Brothers Murray of Romford, and another (I am going to allow myself a small boast, whatever anyone says) was that Mr. Edward Blackwell and I for Woking took Mr. Tolley and Mr. Storey to the very last hole in a really good match in the very first round. On the second day there was a good hard struggle between Sunningdale (Mr. de Montmorency and Major Thorburn) and Walton Heath (Sir Ernest Holderness and Mr. Noel Layton); but it suffered a little from the fact that the best player of the four, Sir Ernest Holderness, was not himself at all; he fought hard and tried hard, but he was not hitting the ball as he can hit it, and it was a little typical that, when he had a fairly easy iron shot to play to the seventeenth hole in order to save the match, he hit rather a weak, tired "drifting" shot that finished in a bunker. The match of the whole tournament was in the semi-final, between Stoke Poges and Sunningdale, which Stoke won at the nineteenth hole. That was a match. One felt that both should automatically pass on into the next round, as happens with a halved match in the Jubilee Vase at St. Andrews, and that it was a sin and a shame that so much good and valiant golf must end in a snap division at an extra hole.

It is human and natural that one who watches much golf should say and write at intervals that such and such a match was the best he ever saw. Nevertheless, I am prepared to say, with my hand on my heart, that I never did see and never hope to see a better one than this was. It had all the elements of greatness—very fine golf by all four players, culminating in a whole series of thrills and surprises. Of the four players, Major Thorburn was, to my mind, the most dramatic figure and the greatest hero; he even played Mr. Tolley temporarily off the stage. He putted magnificently in that curious style of his, in which he stands up to the ball like a fierce grenadier on parade, and then strokes the ball with a certain lamb-like gentleness; but it was his brassy shots that made one inclined to scream with excitement. He had a good many to play because Mr. de Montmorency, who was once or twice inclined to be short from the tee, left him a good lot to do. His besetting sin is an inclination to force a shot and let his great big body into it too soon, and once or twice—a very human weakness—he did this perceptibly; but he hit some shots, notably his seconds to the sixteenth and eighteenth holes, which I shall never forget as long as I live.

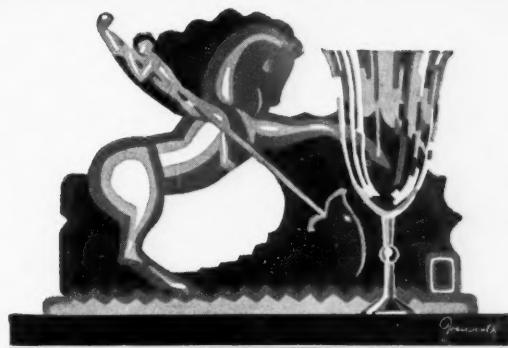
The end of that match was so scintillating that it will, perhaps, bear telling over again. With four to play Stoke were two up. They were just off the fifteenth green in the more innocuous heather, whereas Sunningdale were in the bunker to the left. The hole looked a certain half for Stoke; if any definite result seemed probable, it was a win which would make them dormy three. And then Sunningdale "staged a come-back" with a vengeance. Mr. de Montmorency played

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a picture of a chip out of the bunker and got a three. Down to one. Major Thorburn played a wonderful brassey shot to the next, and Stoke were half stymied. All square. Major Thorburn holed a long putt for three at the seventeenth; that was dorny one to Sunningdale; Major Thorburn hit another tremendous brassey shot to within seven yards of the last hole and, humanly speaking, that meant the match. At this point I take off my hat to Mr. Storey with the profoundest respect. His side had lost three holes running, and the enemy were so near the hole in two that his iron shot appeared a forlorn hope; yet

he put it within six yards of the pin, inside the other fellow's, and Mr. Tolley—I take off my hat to him, too—holed the six-yard putt to save his neck. Mr. Storey played another wonderful shot at the nineteenth, where he laid a nasty, treacherous little pitch within two inches of the hole. It was a great shot, and deserved victory, but there never ought to have been a nineteenth hole. All four of the players ought to have been crowned with laurel and then have gone in to lunch at the eighteenth. As a rule, I gloat cruelly over nineteenth holes, but I hated that one.

A MODERN CREEVEY

Field-Marshal Sir Henry Wilson, Bart., G.C.B., D.S.O.: *His Life and Diaries*, by Major-General Sir C. E. Callwell, K.C.B. With a Preface by Marshal Foch. Two vols. (Cassell, £2 2s.)

IT was said of Mr. Joseph Addison by an Eminent Hand upon whose toes—if a hand may be allowed to have toes—the elegant “Atticus” had somewhat heavily trodden, that, such was his mean, nasty, petty and cantankerous nature, he would “just hint a fault and hesitate dislike.” The late Sir Henry Wilson was the exact opposite of this. If he detected a fault—and he seems to have had a real gift for fault-finding—he would “log” it in black and white (black mostly) in his Diary: if he disliked anybody—and there appear to have been quite a number of people who, to put it mildly, did not appeal to him—there was no hesitation whatever about the expression of his dislike. It was flat-footed. And this is what makes this book of such absorbing interest: it is as good reading as the Diaries of Thomas Creevey, to which, indeed, it bears a certain resemblance. Both Creevey and Sir Henry Wilson had the same queer, impish gift for nicknames; both said exactly what they thought, at the time of writing, of their contemporaries; and both had a season ticket, as it were, to that interesting country which is generally known as Behind the Scenes.

The book is a thesaurus of good, honest, plain speaking; there are resounding thwacks on almost every page, for Sir Henry's pen is, on occasion, not so much a pen as a knuckleduster. People are “such fools,” “demented,” “egregious,” “beauties” and (like some other beauties) “entirely ignorant.” The enemies and perhaps the friends of those who are pilloried in this book, as they see (metaphorically) the dust rising from the varlet's jacket, will say to themselves that Sir Henry wrote “what oft was thought, but ne'er so well expressed.” Somebody—was it Mr. Baldwin?—recently said that history without bias is dreadfully dull. Well, any historian of the European War who, in the future, may draw for his subject-matter on these delightful volumes, may rest assured that the critics will not call him dull.

Perhaps the best thing Sir Henry Wilson did during the war was to make the *entente* really *cordiale*. Never was there anyone less like the stiff, solemn, long-toothed “Aoh, yase” Britisher of the French popular imagination. That dreary old bore Clausewitz (whose name, I am glad to see, does not occur once in these volumes) devoted many pages to Friction in War. Between French and English there is, alas! always a tendency to friction. But in the Great War Sir Henry Wilson was, to use a phrase appropriate to this mechanised age, a Human Lubricant.

Sir Charles Callwell tells us how, when he was D.M.O., Sir Henry appeared in his room at the War Office, urged him to “shove up against him” and expounded the fight at Neuve Chapelle with the words, “Our sportsmen went push, push, push: Boche wouldn't give way: Boche did give way: sportsmen fell flat on their faces.” This shoving and breathless, Alfred Jingle-like expounding is exactly in the manner of the only great General that Russia has ever produced, the peerless and eccentric Suvorov. There are other resemblances. Suvorov was full of fun, had a mordant pen and, in appearance, was not exactly a sheik; Sir Henry used to boast that he was “the ugliest man in the army.”

Sir Charles Callwell's name appears upon the title-page of many books which can be read with profit and pleasure; but not one of them, not even that which contains the piteous tale of the Disbanding of the Guava Rifles, is, in my opinion, so interesting as this. One should be grateful for it when one thinks of the volumes and volumes of dreary, long-winded cag-mag which have been poured out in all countries upon the European War, the authors of many of which remind one strongly of that eighteenth century bore of whom it was said:

And Blenheim's field becomes by his reciting
As long in telling as it did in fighting.

There is, by the way, a moral to be drawn from the book, for soldiers only, and that is “You cannot unfrock a Frock.”

F. J. HUDLESTON.

The Wren Society. Vol. IV. Hampton Court Palace, 1689-1702. Issued to Subscribers only. Edited by Arthur T. Bolton and H. Duncan Hendry.

THIS is the largest and most interesting volume yet issued by the Wren society. Regarded simply from the monetary point of view, its forty-seven colotype reproductions of drawings in the Soane and All Souls collections, and its eighty pages of transcribed documents, are fantastically cheap at the guinea paid by subscribers. As they grow more numerous the Society is able to produce more sumptuously. All interested in the architecture and craftsmanship of the period should subscribe their guinea, if only because the volumes are certain to fetch high prices in the future. The plates consist in a number of designs for the Palace, the earlier of which show a domed façade a little prophetic of Castle Howard; numerous interior (chiefly chimney-piece) designs, outlined by Wren and decorated by Grinling Gibbons; and designs by Wren for garden adjuncts, such as a grotto, bowling house, etc. Besides their artistic value, these designs are interesting in that most were never executed, or have disappeared. The text consists in a reprint of Pipe Rolls at the Record Office (three for the Palace, two for the gardens); selected and summarised accounts, and sundry minutes, which shed some light on the very obscure history of the building operations. We meet the usual master craftsmen, who appear at Kensington, St. Paul's, the City Churches, etc.; Morris Emmett, Thomas Hill, James and John Grove, Tijou, Cibber, Edward Pierce. But also, more elusive people like the Lobbs, carvers who worked for Talman (at this time Comptroller) at Chatsworth; James “Bogedain,” the flower painter; Van Nost, the statuary; the gardeners London, Wise and Bridgeman, and also two gardeners, sent respectively to Virginia and the Canaries especially to collect plants. Some entries are not without humour. Talman (1699) refers to the numerous suggestions made by noble lords “whom we here call the critiques.” And Wren is for once caught out: “Sir Xpher has declared his being unacquainted with Tennis Play,” and accordingly requests Captain Horatio Moore, Keeper of the Tennis Courts, to outline the necessary repairs for the court at the Palace.

The Miracle Boy, by Louis Golding. (Alfred A. Knopf, 7s. 6d.) I HAVE felt again that delicious thrill, experienced, alas! all too seldom, though perhaps, compensatingly, more acutely as middle age approaches, that comes from the contemplation of consummate beauty in any form—the perfect symmetry of movement in the greyhound over the hurdles, the gentle yet powerful spirituality of a Fra Angelico, and, above all, the exact phrase in a poem. The thrill in the present instance was excited by Mr. Golding in his story of the miracle-boy, Hugo Harpf, a native of a remote village in the Austrian highlands where superstitions and rude convictions of God and the Devil are compelling energies in the lives of the peasants. The book is a work of art—of very fine art. It has a real background of culture and learning such as is derived from close acquaintance with the great literature and art of the world. It is drawn deeply out of the mind. There is distinction in the treatment of the story, and it has clear design. An atmosphere is created that envelops and holds one from beginning to end. The life of these people of the village of Midrans is a very real life, a very convincing life, even though it may be a life with which we have hitherto never been brought into contact; and if henceforth I should walk in these wild Tyrolean hills, I shall understand the mood and habit of its people, I shall know where I may advance and I shall recognise the places where no stranger may enter. I believe that even were I to witness such miracles as were worked by the golden-haired lad, with Hans the raven homing on his shoulder, I should feel no overwhelming disturbance such as is born of the unknown and the inexplicable, for have I not lived in Hugo's village for some years, have I not seen him bring into being a rose bush with great red roses from the dead chip of a tree, and have I not seen his way with bright-eyed, and then dull-eyed, pretty Nanni Tratzl and with Toni, the poor weak-minded one? I am not yet quite awake to the ordinary work-a-day life again. It is all so vivid, the story of the miracle-boy, the development of his powers and the intrigues of his enemies working up to the tragedy of his murder in a crescendo of fierceness. Then the terrible vigil by the sepulchre waiting for his resurrection with hope dying hard among his friends, and finally the battle for his body as priest's men fought their way through Hugo's men to the grave, and the last avenging act of Hans the raven. There is just one criticism that I, speaking as the man in the street, would make. The writing is so admirable that I cannot bear even for a moment to be distracted from the enchantment of its rounded periods, and now and again this happens. Hints of future developments are dropped and I am shot into the realm of speculation. I do not want to look ahead, I want only to enjoy the moment, I want to walk on at an even pace, I am quite content for the path to lead me where it will. There is so much to look at, and the immediate landscape is completely satisfying. Which criticism only resolves itself into another form of commendation.

J.

The Northern Lights, by Violet Jacob. (Murray, 3s. 6d.)
THE heights, deeps, tears and laughter of life: Mrs. Jacob turns from one to the other, even as life turns, and with a naturalness, a sureness of touch and phrase on which one can always depend absolutely. She uses the Scottish idiom, but it is the universal heart that is her kingdom. Her humour, her raciness are unabated in such poems as "John Macfarlane," "When Mysie Gaed Up the Stair," "Tae Some Lassies" and "The Helpmate" with its delicious ending:

"Ye'll find the kettle on the fire,
The hoose pit a' tae richts,
An' yer heid i' the troch at the back o' the byre
When ye come back fou o' nichts."

And how Sir James Barrie (not to mention the rest of us) will surely delight in "Mistress Mackay," who went up in a plane:

"She socht the black silk she'd pit by i' the press,
The bonnet wi' jet and wi' feathers—nae less!
Says she, 'They'd think shame o' me gin I was seen
Tae be ridin' the skies in ma auld bombazine,'"

And a grand umbrella tae keep aff the rain
Went flecin' wi' Mistress Mackay in a plane."

In "The Guidwife Speaks" all the gold of life turned to grey, and yet even in its ashes less desolate than emptiness speaks to our answering hearts; and in "The Licht Nichts," loveliest poem of them all, is enshrined the very numbness and isolation of unending loss. *The Northern Lights* will shine far and wide, wherever poetry is loved.

V. H. F.

A SELECTION FOR A LIBRARY LIST.

BISMARCK, THE TRILOGY OF A FIGHTER, by Emil Ludwig (Putnam and Sons, 12s. 6d.); F.M. SIR HENRY WILSON, by Major-General Sir C. E. Callwell (Cassell, 2 vols., 42s.); THE IMPATIENCE OF A PARSON, by the Rev. H. R. L. Sheppard (Hodder and Stoughton, 3s. 6d.); CORRESPONDENCE OF GEORGE III, 1760-1783, by Sir John Fortescue (Macmillan, 2 vols., 50s.); FICTION.—CUPS, WANDS AND SWORDS, by Helen Simpson (Heinemann, 7s. 6d.); THE ARROW, by Christopher Morley (Heinemann, 7s. 6d.); MIRACLE BOY, by Louis Golding (Knopf, 7s. 6d.); SUSY IN THE WORLD, by A. Waddingham (Noel Douglas, 7s. 6d.); THESE MEN THY FRIENDS, by Edward Thompson (Knopf, 7s. 6d.).

THE RUSSIAN IMPERIAL TREASURE

BY SIR MARTIN CONWAY.

THE history of the Imperial Russian treasure, though it does not go back many centuries, is very obscure. The early Tsars, who were rather barbaric and Asiatic in taste, used to proclaim their wealth and importance by displaying themselves in jewelled robes and with crowns, swords and other insignia richly decorated with precious stones. Thus jewels began to accumulate in the vaults of the Kremlin by the middle of the sixteenth century, and many specimens of that date are still kept in the Armoury Hall. Peter the Great set his face against this kind of extravagance, but his successors were not so practically minded, and Catherine II raised extravagance in dress, as in building and other luxuries, to a higher degree than ever before. It is fortunate that the jewellers she employed were like-wise artists.

While the history of the crown and sceptre is definite enough, that of the orb is obscure. The orb of Catherine I dates from the seventeenth century, and is exhibited in the Armoury Hall at Moscow. Peter II is depicted with a plain orb, blue in colour encircled with golden rings. Nothing more is known about it. The existing orb appears to be the one depicted in certain portraits of Catherine II. The story goes that she ordered the orb of the Tsaritsa, Elizabeth Petrovna, to be used on the occasion of her own coronation, but, almost at the last moment, it was discovered that that orb had been broken up and its gold used for other objects. A new orb had to be made in great haste, perhaps by Posier and his six assistants, who arrived in Moscow only a week before the ceremony, but he says nothing about it in his memoirs. The great surmounting sapphire was added later, but still in the days of Catherine II. The large diamond of about 47 carats has been called the Orlov's twin brother, but, whereas the latter is greenish, this has a bluish tint. The diamond-set belts do not closely fit the curved surface and were probably taken from some earlier object.

The golden fan of Catherine II was given to her between 1780 and 1790, with pictures painted on both faces to show her what the Poëlle Palace would look like when finished. It was then in process of building on the bank of the Neva between St. Petersburg and Schlüsselburg. The Hermitage possesses a great number of fans which belonged to the same empress and to various other imperial ladies. These are exhibited together in a large case in the "Silver" Gallery, which contains so vast a quantity of plate of almost every school and period since the Renaissance. Many of these fans are French and painted by the best artists of the eighteenth century. One at least

was adorned by Boucher. In the next room there is yet another collection of fans of apparently equal merit, but I had not time to make more than a most superficial examination of them when I was in the Hermitage a year or two ago. It is curious that a subject often depicted upon fans made for Russian ladies is the finding of Achilles disguised among a family of girls—the last subject one would expect to find as a fan picture.



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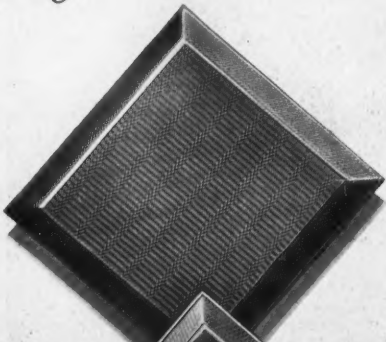


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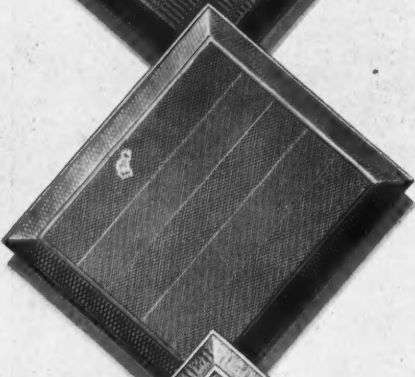
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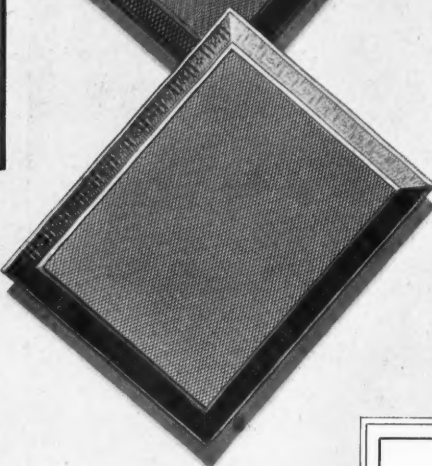
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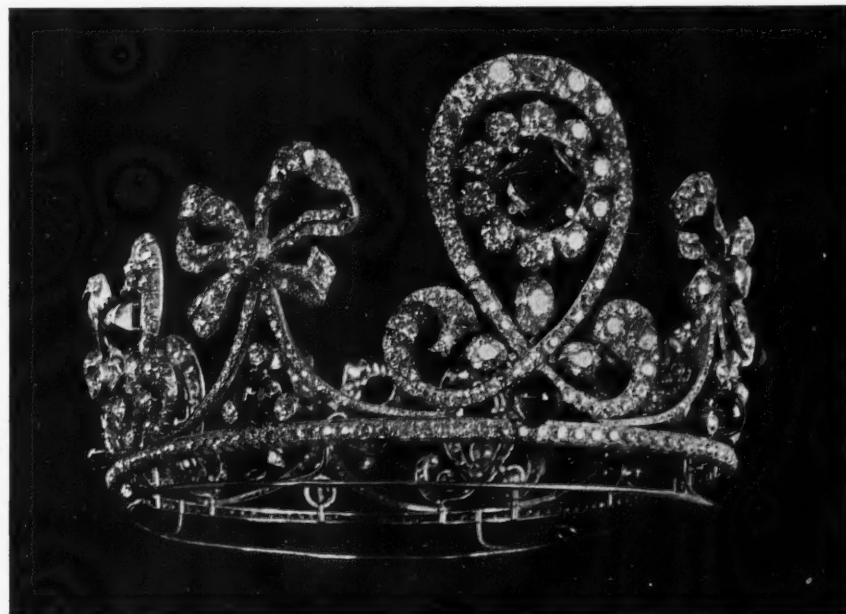
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2.—DIADEM OF DIAMONDS AND SAPPHIRES. (About half size.)

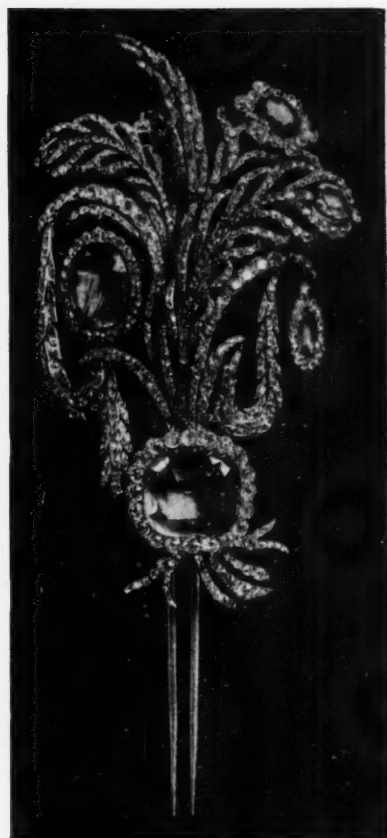


3.—DIADEM OF DIAMONDS AND TURQUOISES. (Three-fifths of full size.)



4.—DIADEM OF DIAMONDS AND EMERALDS. (Reduced by one-third).

Another kind of feminine bauble, much admired by Russian princesses, was the aigrette. Presumably, these were generally worn as hair decorations, but some are described as "porte-bouquets." There are a considerable number of these among the treasures I was shown in Moscow. Some of them are of very Oriental character, and were probably made as turban decorations for sultans and rajas, and sent as presents to Russian Tsars. The characteristic feature in most of them was the mounting of diamonds and other jewels upon fine wires so that they flash and tremble with the movements of the wearer. In one very delicate example the diamonds are set into the form of ears of corn. In another, the foundation is a long feather all over which diamonds are strewn. Our illustration (Fig. 5) reproduces a very beautiful aigrette, probably made about the year 1800, when the decadence in Russian jewellery design had scarcely



5.—SAPPHIRE AND DIAMOND AIGRETTE. (Half size.)

set in. It was a favourite ornament often worn by the last Tsaritsa. The large stones are sapphires, and there are seventy-five small ones mixed with the diamonds.

The most important among the latest jewelled ornaments in point of date included in the treasure are certain sets of associated objects intended to be worn together. Most of these were, I believe, made by the Russian branch of the firm of K. Faburger, who were the leading jewellers in St. Petersburg under the last of the Tsars. Such, for instance, are a diadem and brooch of diamonds and turquoises made in 1895 (Fig. 3). The diadem is of the type called "kokoshnik" in Russian; it is rather heavily designed, and lacks the grace and delicacy of Posier's time. Nevertheless, it has considerable decorative merit. The turquoises are of a pale blue tint; they are framed in gold strips. The diamonds are, as usual, set in silver, but with little golden galleries and leaves. The ornament is made in separate sections, which can

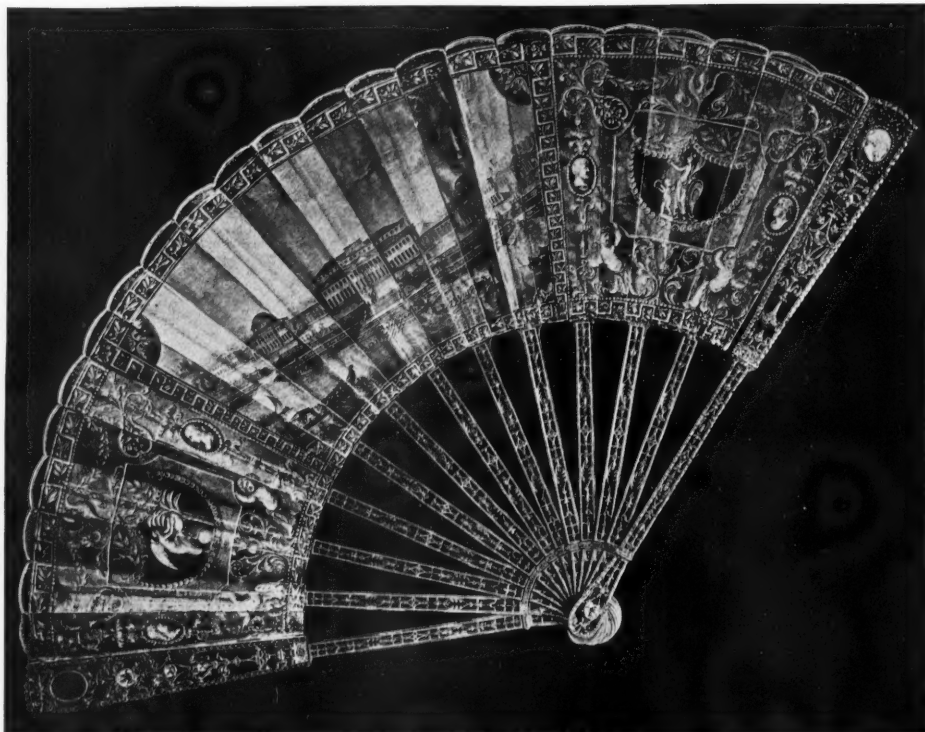
be used alone or in combination as desired. The accompanying brooch is rather clumsy, and the great turquoise has some defects, while the settings are coarse and heavy.

The other two diadems and the necklace which we illustrate were all made a few years later, that is to say, about the year 1900. The first diadem (Fig. 4) belongs to a set of three emerald and diadem ornaments made, it is said, "in great haste" by different jewellers to the order of the Grand Duchess Elisabeth Feodorovna. This diadem also lacks the lightness and grace of earlier work, but the stones, which are of Columbian origin, are very beautiful. The diamonds I believe to be South African. There is no maker's mark upon the diadem, but the accompanying necklace was made by Schwenn, a workman for the firm of Bolin, while the "plastron" bears the initials of Oscar Piel, an employé of Faberger in Russia.

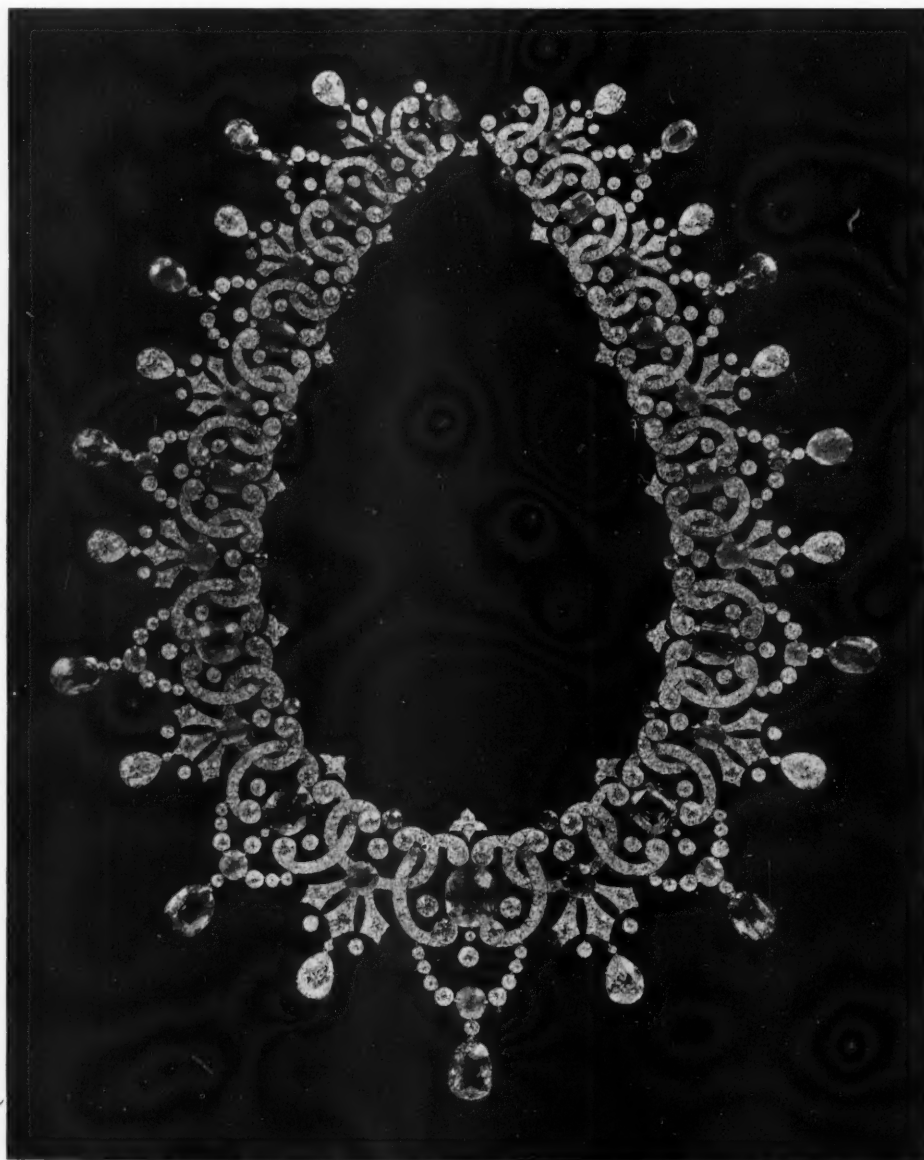
About the same time the jeweller Koechli was employed by Alexandra Feodorovna to make for her a set of four elaborate ornaments—a necklace, diadem, brooch and bracelet—all of diamonds set with sapphires. The diamonds are good South African stones, while the sapphires are mostly dark stones from Siam, with just a few from Ceylon. The pendants of the necklace (Fig. 7) are diamonds; the other twelve relatively large stones are sapphires. The effect of the whole is good, though the general design is more geometrical than it would have been a century earlier, as our illustration sufficiently shows if compared with those accompanying previous articles. The diadem (Fig. 2) is certainly an imposing ornament, though somewhat coarse and decidedly heavy. It is distinguished by its sixteen large dark sapphires. The brooch is the best piece of the set, the bracelet the worst.

The selection of "the Imperial Russian Treasure of diamonds and precious stones," as it is officially called, which we have reproduced, will enable the reader to form some idea of the mass and multiplicity of the objects contained in the whole collection. Their survival through the perils of the War and Revolution is little less than miraculous. Certain famous items, however, are no longer to be found. Such was a wonderful purple amethyst "gleaming at night like red fire," which Catherine II fetched from the Urals. Vanished also have certain famous iridescent enamels and a quantity of celebrated alexandrites. They may have been given away from time to time. There is also "the fatal year 1906" to be remembered, during which a number of ancient jewels were sold for a mere fraction of their present value. Let us hope that no similar dispersal of things of artistic or historical importance will take place while the present régime remains in power.

Articles by Sir Martin Conway on "The Russian Imperial Treasure" also appeared in the issues of COUNTRY LIFE for April 9th and 16th last.



6.—GOLD FAN OF CATHERINE II.



7.—DIAMOND AND SAPPHIRE NECKLACE.

(Two-thirds full size.)



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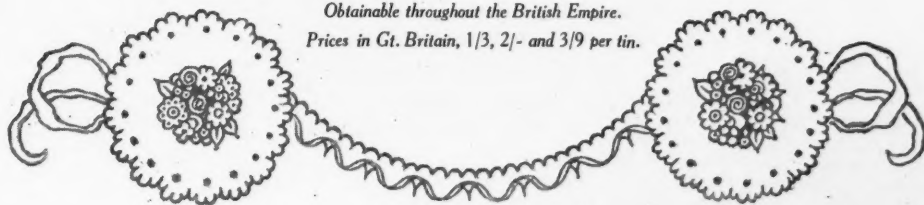
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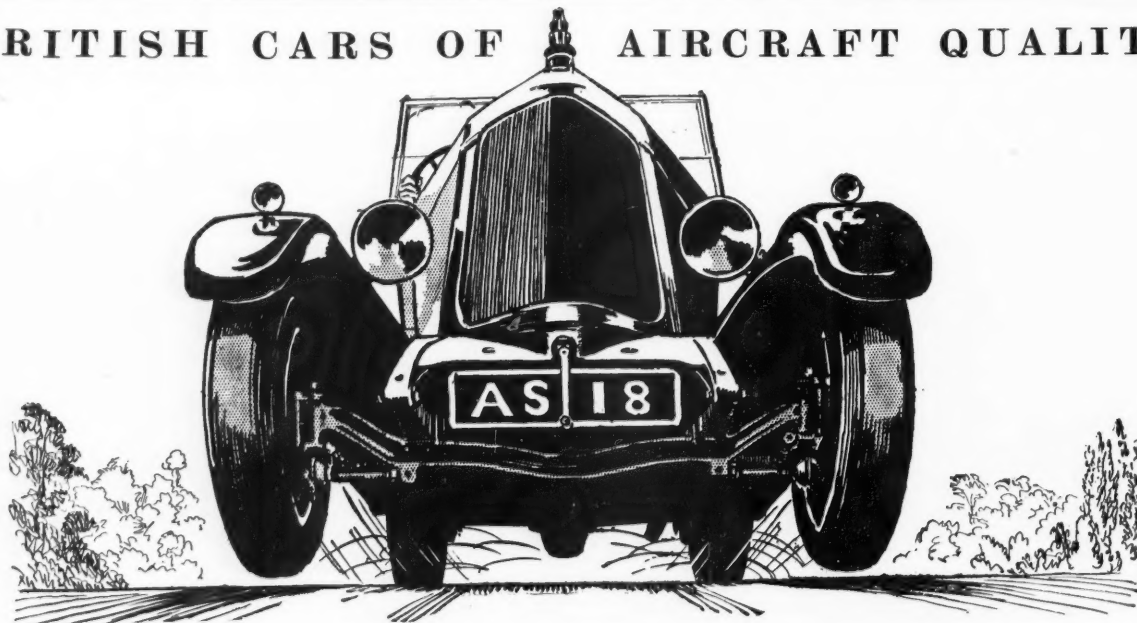
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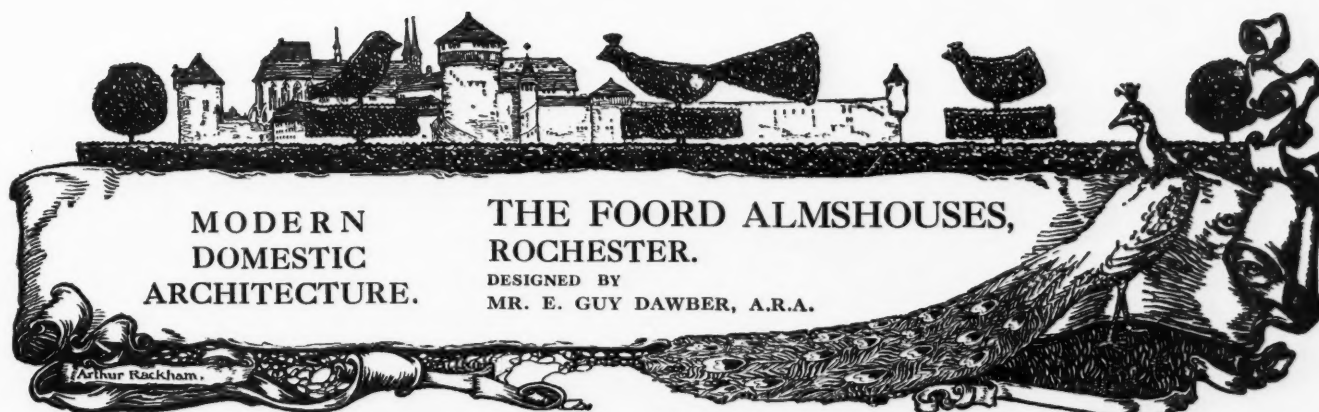
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TO design a group of almshouses must be regarded as a pleasant task for an architect, especially when there is no lack of funds. In these circumstances the designer can indulge his fancies, with none of the chafing limitations that are ordinarily experienced. But, given such a free hand, we expect an exceptional result. Mr. Dawber has achieved this in the Foord Almshouses at Rochester, which have recently been completed to his designs. Their main purpose is to provide comfortable habitation for between fifty and sixty old people, inhabitants of Rochester and neighbourhood; and this was required to be done with architectural distinction.

Clearly there was opportunity for display, but for nothing bizarre. I do not know if there are any almshouses designed in what is called the modern spirit. If there are, possibly they may have an interest from the professional designer's point of view, but they would not appeal in any way to old people of our own country. It is necessary to bear in mind from the

commencement that these almshouses at Rochester are to be a haven, and those who occupy them are likely to feel most comfortable in a setting of traditionally English character. The buildings, as the illustrations show, have this character. There is, as there should be, a restful air pervading the whole scheme. There is, too, an air of well-being. As already indicated, funds were abundant, and we see evidence of this in the good materials used and in certain craftwork which embellishes the principal features.

A fine site of fourteen acres was chosen, high up on the west side of the city, with views over the Medway and towards Chatham.

The quadrangle measures about 80yds. each way. It is open on the south side, and here the public road passes by, but to avoid any spoiling of the scheme by the haphazard building of other houses, a large crescent garden has been formed on the opposite side of the road. This ensures that the setting cannot be marred by future developments.



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GENERAL VIEW LOOKING ACROSS QUADRANGLE.

"COUNTRY LIFE."



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SHOWING THE CENTRE PAVILION AND, ON THE LEFT, THE HALL.

"COUNTRY LIFE."



LOOKING OUT FROM THE HALL LOGGIA.



ENTRANCE TO MATRON'S HOUSE.

Some steps lead down from the roadway to a long enclosed plot, across which is a path to the entrance gateway, centrally placed, with a stone balustrade extending on either side. This gateway has a tablet set above its arched opening, recording the founder's generosity.

Here it is appropriate to note that the founder was a Rochester citizen, Mr. Thomas Hellyar Foord, who died in 1917, the last of a family which had done much for their native city, including generous benefactions to the Cathedral, the Hospital of St. Bartholomew, and other institutions.

The quadrangle is grassed, and there are broad paved walks extending around it and across its main axes, their junction in the centre being marked by a pillared pavilion, or shelter, which has a copper roof crowned by a figure of Charity, by Mr. Ernest Gillick. It is a very graceful figure, and looks well from every point of view.

Most of the houses around the quadrangle are of one storey, with the main hall centrally placed on the north side, two-storey blocks breaking forward on the east and west sides, and the matron's and warden's houses forming wings on the

entry side. The walling is of good brickwork, and old tiles are on the roofs. The hall block, with men's and women's recreation rooms flanking its entrance loggia, is emphasised by a high roof and clock turret.

Accommodation is provided for thirty-eight single people and nine married couples, each household having a living-room, bedroom, well equipped scullery, larder and fuel store. There is an ample supply of hot water, and warmth is given by radiators. A combination grate is set in the living-room, and a gas cooker is also provided in the scullery. In each bedroom is a bell communicating direct with the matron's quarters, in cases of emergency or illness. The rooms are of reasonable size and made attractive with oak floors and primrose-tinted walls. They are, however, disfigured by commonplace gas fittings, and, seeing that cost was no bar, it is a pity that nothing in the way of built-in cupboards and wardrobes has been provided. The idea is, I believe, that the old folk have their own possessions and prefer to bring these with them, but what worldly goods they possess can hardly be of much account, since the almshouses are for



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ENTRANCE TO HALL.

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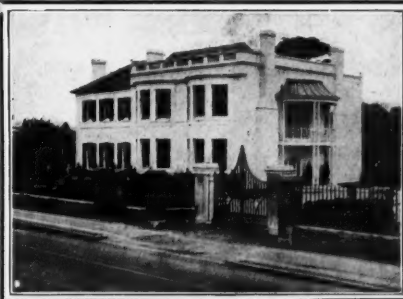
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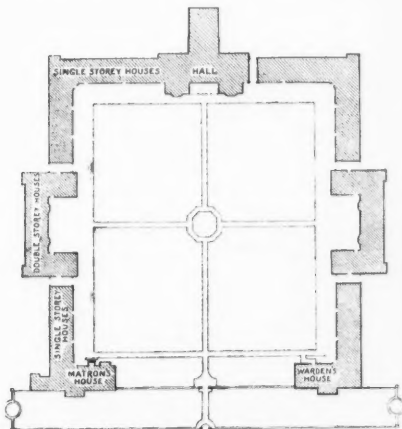
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those who are poor and destitute. In matters such as this, and in regard to working-class housing in general, it seems to me that insufficient consideration is given to the subject from the point of view of those who actually are going to live in the houses. Without doubt, the directing authorities do their very best in what they believe to be the right way. The tenants have no voice in the matter, and it is not until they are in the houses that certain obvious deficiencies are pointed out (though not then possible to alter). The architect generally gets the blame for this, but he is, in most cases, the servant of a committee, and it is the members of the committee who are really responsible. To return, however, to this account of the almshouses.

The entrance loggia to the hall has four delightful lead roundels of the Seasons, by Mrs. Phœbe Stabler, and inside the hall itself is other craft-work of interest. To a height of about 10ft. this hall is panelled with English oak, which has been limed and waxed, and above is a series of paintings by Professor Gerald Moira. Above these again, in each wall, is a stained-glass window by Mr. Anning Bell, and from the centre of the ceiling hangs a gilded and coloured lantern by Mr. Bainbridge Reynolds, while in a niche in the



BLOCK PLAN.

panelling on the end wall is a bust of the founder, by Mr. Gillick.

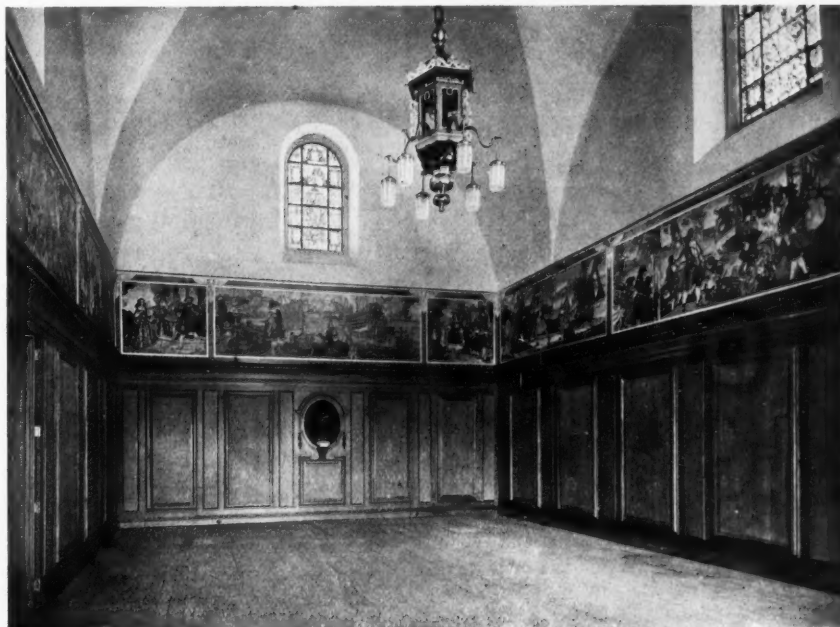
The decorative paintings are remarkably successful, carried out in fresh colours and displaying a rare sense of composition. They are framed in with a blue border and flat gilt moulding. In all, there are twelve paintings, depicting outstanding events in the history of Rochester. They begin with Bishop Gundulf blessing the plans of Rochester Cathedral, and end with the building of these almshouses, this last panel including the figures of Mr. Dawber, Mr. Gillick, Professor Moira, Mr. Anning Bell, the clerk of works and the general foreman. Other panels in the series show King John attacking Rochester Castle in 1215, Admiral de Ruyter attacking Upnor Castle in 1677, the launching of the Bellerophon from Acorn Walk, Sir Cloudesley Shovel being received by the Mayor, and Queen Victoria visiting the Fort Pitt Hospital in 1856. At the back of the hall is a room for concert parties and others who come to entertain the old folk.

These almshouses, and the Whiteley homes at Burhill, are the most notable buildings of their kind which have been erected in England in our own time. Mr. Foord's benefaction was munificent, embracing not only the cost of building, but also the endowment, and Mr. Dawber's work is full worthy of it.

R. R. P.



MEMORIAL GATEWAY AT ENTRANCE TO QUADRANGLE



THE HALL.

"COUNTRY LIFE."



NORTH-WEST CORNER OF QUADRANGLE.

"COUNTRY LIFE."

CORRESPONDENCE

PORTRAITS OF HENRY VIII BY HOLBEIN.

TO THE EDITOR.

SIR,—In the very interesting article by Mr. Lawrence Haward on "Miniatures in Four Centuries," which appeared in COUNTRY LIFE on August 27th, and which I, reading here, at Le Touquet, meant to have written to you about long before this—but which the delights and distractions of this place prevented my doing before—there is a statement which, I think, should not pass unchallenged. I refer to the one in which Mr. Haward says that the famous little portrait of Henry VIII, by Holbein, in Earl Spencer's collection at Althorp "was probably painted as a study for the wall-painting in the Privy Chamber at Whitehall, which was destroyed in the fire of 1698, and only survives for us (apart from the Spencer miniature) in the small copy made by Remigius van Leemput at Hampton Court." As a fact, however, the portrait in the Althorp miniature entirely differs from that in copy of the Whitehall wall-painting. The former is that of a younger man, his face seen in a three-quarters view; whereas van Leemput's copy is of an older man, shown full-face. The collars and jewels worn by the King are also different. I may add that there is another copy by van Leemput of the Whitehall wall-painting at Petworth, but with the difference that, in the lower middle of the composition, instead of the inscribed tablet seen in the Hampton Court version, there is a portrait of Edward VI (perhaps after one of those by Guillim Stretes). This copy was doubtless made for one of the Dukes of Somerset in the reign of Charles II—perhaps the father of "the Proud Duke." This interesting copy was discovered by me in a bedroom or housekeeper's room at Petworth in 1898, until then unknown of and disregarded. It has been fully described in the catalogue of the Petworth collection compiled by the late Mr. Barclay Squire and Lady Leconfield, and privately printed, I think, a few years ago. I think the picture has also been mentioned by Mr. Chamberlain in the recent new edition of his great work on "Holbein." Out of reach, as I am here, of these books, I regret I cannot be more precise.—ERNEST LAW.

[Our contributor, to whom we have forwarded Mr. Ernest Law's letter, writes as follows: "The sentence in my article to which Mr. Law takes exception was based on a statement in Mr. Chamberlain's book on Hans Holbein. The reference is Vol. II, pages 108-109, where he says that 'the Althorp panel is almost identical in position and dress with the original cartoon for the Whitehall wall-painting, and it is probable that Holbein intended to use it as his model for the latter. It must have been painted in 1537, before the wall-painting itself was begun, or at least before the change in the position of the King's head was decided upon.' On page 94 of the same volume Chamberlain refers to the small copy by Remigius van Leemput at Hampton Court of the wall painting in the Privy Chamber at Whitehall. The edition of Chamberlain's Holbein from which I took this was published in 1913. I was not aware that there was a later edition, as there is no later copy in our library here (Manchester) or in the London Library. But Mr. Law's information is an interesting correction of what I took to be ascertained fact."—Ed.]

INTERNATIONAL POLO.

TO THE EDITOR.

SIR,—H.R.H. the Prince of Wales once advised his countrymen to adopt, adapt and improve the best they saw in other nations, and, having seen the British polo team defeated for the International Cup, we, members of the British Luncheon Club, New York, would like to contribute our mite, the result of the observation of sympathetic onlookers, towards the end H.R.H. indicated, in the hope, expectation and firm belief that the Cup can be won and taken to London in 1930. We do not presume to teach the masters of polo how to play the game, but, while excuses can be found for the defeats, we are all agreed that the following are the outstanding reasons:

- (1) The British missed the ball when they hit at it more often than the Americans did.
- (2) They did not hit it as far as the Americans did.
- (3) They were not as sure in their aim at the goal as the Americans were.

- (4) They did not back each other up as well.
- (5) They took far longer to get going than the Americans.

And, in spite of all these, they played so admirably that in the last seven chukkers of the second game they tied with their opponents. What steps should be taken to put the next team on an equality in the above points we do not know, but it is very clear that the want of it will handicap the team enormously, and the possession of it would have won the second game this year. We noted other differences and shall be glad to tell them to anyone sufficiently interested to learn them.—J. S. THORNTON, BERNARD L. HOLLOWAY, J. J. HARDIE, C. A. CLEMENTS, HERBERT S. STONEHAM, FREDERICK W. BARKER, GEORGE S. SANDFORD, ERIC STAIGHT.

THE PSYCHOLOGY OF THE HORSEMAN.

TO THE EDITOR.

SIR,—Colonel Goldschmidt's article in your issue of October 1st is incomplete. He speaks of vanity and "the lure of cheapness" as being "responsible for men making offers for unsuitable horses." What about humility and the lure of dearth? I, too, have consulted a prominent dealer, and he tells me that many of his customers will only buy dear horses, as they are apparently under the impression that there must be something wrong with either the manners of the capabilities of the cheap ones, and that they are, therefore, only suitable for dare-devils. The story of the first horse I ever sold is instructive. A friend had a very attractive hunter which he wanted me to buy, but stable accommodation (I was only allowed one loose-box) and my purse made it necessary first to sell my own middle-aged "load of trouble." I duly advertised him, but after three weeks I had to confess to failure. "How much are you asking for him?" said my very experienced friend, and the look of scorn with which he received my reply of "Sixty pounds" lives with me yet. "You advertise a horse with all the virtues and then ask a beggarly sixty pounds? Try £160!" This was thirty-five years ago, and I still blush to think that within a week I concluded the deal at £140. I hope you will forgive these sordid details, but they seem to me not only to furnish a further glimpse into the psychology of the horseman, but to point a moral also.—UNDERTAKER.

"WATERING HORSES: IS THERE A CORRECT WAY?"

TO THE EDITOR.

SIR,—May I, as one who has been among horses for well over half a century and had experience of all sorts and sizes, suggest that the horse owner should treat the horse as himself, and let him have a drink whenever he feels inclined? Keep a bucket of water always in the box, but insist that it shall always be fresh; do not have a half-emptied bucket filled up, empty it out and refill.—CECIL GAUNT.

OAST HOUSES.

TO THE EDITOR.

SIR,—You have lately illustrated some very interesting examples of oast houses. Here is another photograph, taken on the Great Dixter

estate, which shows one of the most delightful pieces of tiled roofing to be seen in Sussex—that county of beautiful roofs.—NATHANIEL LLOYD.

A CHRONICLE OF WINDMILLS.

TO THE EDITOR.

SIR,—Mr. H. C. Hughes makes a common mistake in his article in your issue dated September 24th. He says that the cap of the smock mill at Chailey in Sussex "is pulled round by a heavy spar." Mr. Hughes has mistaken this "spar" for a tail pole similar to that shown on the mill in the foreground of the Cotman painting. Chailey Common mill at one time had the normal type of fantail, which has been removed. The "spar" in question was used as a guide for the chain used in connection with the patent sweeps. I should be glad to know the whereabouts of Bourn and its post mill, referred to.—REX WAILES.

[Bourn is in Cambridgeshire.—Ed.]

THORPE HALL.

TO THE EDITOR.

SIR,—I notice in your last week's issue a reference to Thorpe Hall, Peterborough, stating that this house is in process of dismemberment. I must contradict this statement, which is entirely erroneous, as I have recently purchased this property with a view to residing therein when the necessary restorations have been completed. I should be glad, therefore, if you would kindly correct your statement, as the staircase to which you refer will remain undisturbed in the house.—E. J. MEAKER.

[We are particularly pleased to have Mr. Meaker's letter. We were informed on good authority that the great staircase from Thorpe Hall had been offered to builders in some important restoration work now being carried out, and also some of the panelling, and it is very satisfactory to find there is no foundation for this statement. We can congratulate Mr. Meaker on the purchase of one of the most interesting houses in England. Thorpe was built about 1654, designed by John Webb, and is contemporary with Coleshill. It has been very fully photographed and illustrated in COUNTRY LIFE, Vol. xvi, page 234, and Vol. XLVI, pages 300, 330 and 364.—Ed.]

BUTTERFLIES IN DORSET.

TO THE EDITOR.

SIR,—I suppose this has been a very poor year for butterflies everywhere, but lately when there has been a bit of sun the vanessids have been making the most of it, especially with the Michaelmas daisies in my garden, which is right on the shore. And what was my delight both on the 28th and 29th of September to see and watch for a long time a perfect C. album, which, as it happens, is the first I have ever seen alive. I have all of them here except of course, antiopa. Your expert has discounted my two previously reported "finds" to you, S. paniseus and P. acis, but his doubts left me cold, as from my youth up I have studied butterflies wherever I have lived, including long residence in the tropics. He would probably admit that one does not require to be very experienced to be able to identify a comma!—A. R. A.



A TILED ROOF IN SUSSEX.



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NEAR BANFF.

TO THE EDITOR.

SIR,—I enclose a photograph of a smallholder's cottage I passed on the roadside near Banff. The attachment of the farm buildings to the house, which is quite small, and the excellent modelling of the roofs seemed to make it an example of what such things might be now. The building is of stone, and appears to be about a century old.—L. P. WEAVER.



A SCOTTISH SMALLHOLDER'S COTTAGE.

▲ SPANISH SNAP-SHOT.

TO THE EDITOR.

SIR,—On a long, tedious journey in Spain,



LOADED WITH MISCHIEF.

halts at stations make a pleasing change. During one of these halts I noticed the happy-looking boy of the photograph I send. He was hurrying past with his arms full, as you see; but I managed to attract his attention in time to secure the snap.—A. F. M. HUTCHINSON.

BUTTONSNAP.

TO THE EDITOR.

SIR,—Buttonsnap Cottage, the country home of Charles Lamb from August, 21st, 1812, to February 25th, 1815, has been recently presented to the Society of Arts Fund for the Preservation of Ancient Cottages by Mrs. Greg of Coles Park. In one of the Essays of Elia, entitled "My First Play," the cottage is thus referred to: "My godfather was the most gentlemanly of oilmen . . . by his testamentary beneficence I came into possession of the only landed property I could ever call my own . . . situate near the roadway village of pleasant Puckeridge, in Hertfordshire. When I journeyed down to take possession and planted my foot on my own ground, the stately habits of the donor descended upon me, and I strode (shall I confess the vanity?) with larger paces over my allotment of three quarters of an acre, with its commodious mansion in the midst, with the feelings of an English freeholder

that all betwixt sky and centre was my own." This "commodious mansion" is, in reality, a small four-roomed cottage, with so low a door that one has to "duck" to enter, which led, according to local tradition, to the cottage being dubbed "Buttonsnap."—S. R. K. H.

"A NEW USE FOR OLD BOTTLES."

TO THE EDITOR.

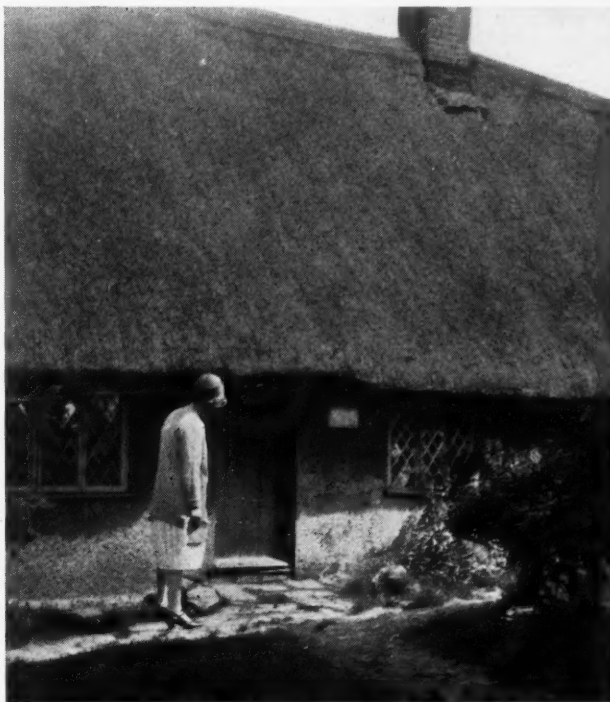
SIR,—I have been thinking for some time past of using empty bottles (of which we throw away a good number) for edging the paths in the kitchen garden. As I have never seen this done before, I was doubtful as to the frost-resisting powers of bottles when so used. It was, therefore, with interest that I saw the letter and photograph in last week's issue relating to bottle "edging." Can you please inform me if the bottles should be used empty or filled with earth?—A. L. DAVIS.

[The writer of the original letter in our columns informs us that the bottles used as edging in a North London garden were only pushed down into the soil for a little over a third of their height. This, of course, forced a certain amount of soil into the necks, but the bottles themselves are empty save for the ferns which flourish in them. Many of the bottles have stood the frosts of fifty years.—Ed.]

LOCAL MIGRATIONS OF GREY GEESE.

TO THE EDITOR.

SIR,—Mr. R. H. Brown asks, in your issue of COUNTRY LIFE of the 24th inst., if any readers have records of arrivals of grey geese from the north-west during the months October–March. It may interest him to hear that on Sunday, September 18th, I saw two small lots of geese, six and eight, flying very high over Ravensglass from west-north-west to east-south-east, about 6 p.m.—WALTER MARCHANT.



CHARLES LAMB'S COUNTRY HOME.

GOLD-CRESTS.

TO THE EDITOR.

SIR,—In your issue of September 3rd there appeared a most interesting account by Mr. H. W. Robinson of the nesting of the fire-crested wren in this country. It is unfortunate if no photographic record has been obtained of the occurrence. Photographs of the young would have been of value, even if the height from the ground prevented the use of a camera on the parent birds at the nest. The following

account of a successful experiment tried on a pair of golden-crested wrens may be of interest. In the first week of August, a few



"DREAMING ON THE VERGE OF STRIFE."

years ago, I found the nest of a gold-crest suspended from a spruce branch about fourteen feet from the ground, and, supposing that at that late date the nest was empty, I proceeded to cut off the branch. It was only after this was severed that I found that the nest contained newly hatched young. The branch was, therefore, tied on to the tree in as nearly the original position as possible, and the old birds showed no hesitation in returning. At intervals during the next week the branch was lowered a few feet at a time and re-tied, until the nest was about a yard from the ground. The wood in which the tree grew was dark and thick, so a further move was made to get the nest into a position more suitable for photography. This was done by attaching the branch to a post driven into the ground about six feet from the tree in which the nest had been originally built. The old birds continued to feed their young regardless of the position of the nest and the nearness of a hiding tent. The accompanying photograph shows the final position of the nest and some of the young shortly before leaving. I do not suggest that such experiments should be tried on birds, because of the risk of their deserting their nests, but in this case it seems to me that it was justifiable and successful.—T. LESLIE SMITH.

FIRST RECORD OF THE BLACK-WINGED PRATINCOLE IN SCOTLAND.

TO THE EDITOR.

SIR,—On May 18th this year a black-winged pratincole (*Gareola Nordmanni*) was seen on Fair Island, Shetland, which is the first record for Scotland, although there are about eight for England, all in Sussex or Kent, except one near Northallerton in Yorkshire on August 17th, 1909. The bird was found dead from starvation the day after it was first seen, and was brought by a boy to Surgeon Rear-Admiral Stanhouse. The bird was in

very poor condition, although its stomach and gullet were crammed with the seaweed breeding flies of the genus *Fucellia*. This pratincole nests from the south of the Russian steppes to north and west Siberia, and in former years used to nest in Hungary. It winters in South and West Africa, and has been recorded as a casual visitor from Italy, Sicily and Bulgaria. The common or collared pratincole (*Gareola Pratincola*) is not so rare, although it has only been recorded about twenty times in England, three times in Scotland and once in Wales, with a doubtful one from Ireland as long ago as 1844.—H. W. ROBINSON.

PERTINACEOUS PIGEONS.

TO THE EDITOR.

SIR,—Have any of your readers discovered an effectual method of (a) preventing pigeons from taking possession of towers or other lofty buildings, or (b) getting rid of them once they are established?—ARCHITECT.

[It is most difficult to prevent pigeons taking possession of such places as those to which our correspondent refers—take St. Paul's, the Royal Exchange and many more of our churches and public buildings as instances. H.M. Office of Works probably have more experience of this nuisance than any other body and might advise.—ED.]

PIG-RECORDING

IT is now generally agreed that animal breeding has entered upon a new stage as a result of developments in recent years. There was a time when the height of the breeder's ambition was to secure outstandingly perfect specimens irrespective of the cost of production or the degree of variation which occurred in the process of producing one good animal. The modern breeder is not so particular about the "fancy" points of animals as about their commercial properties, and it is well to remember that breed societies, who in former days were considered to be the most ardent sticklers after fashionable points, have in many cases modified their standards. The end of most of the meat-producing animals is the butcher's block. That being so, it is futile to concentrate upon issues which have no relationship to this end. There is a very wide field for developing the commercial properties of different breeds, and it is only when there is some definite method of assessing merit that progress can be assured. The inspection classes in our show-yards have undoubtedly effected considerable advances in the external conformation of our breeds of livestock. External indications alone, however, do not furnish any certain information as to commercial qualities. To go outside the sphere of meat production, many a cow has been awarded a first prize in the show-ring on the strength of a beautiful udder combined with good conformation, yet when her actual milk yields have been recorded day by day during the lactation period, considerable disappointment has been experienced. The same is true of poultry, and in consequence the milk-recording schemes and the trap-nesting for laying hens have done much to advance the work of breeders and have at the same time enriched those who have been so far-seeing as to appreciate the importance of this kind of work.

In view of the growing importance of pig-husbandry, a scheme has now been evolved to apply the benefits of recording to pigs. The wonder of it is that the application of such a scheme has been so long delayed, for the principal bacon-producing countries have found pig-recording to be an essential part of their scheme of breeding and feeding. Thus, Denmark started to pig-record as long ago as 1896, and developed it on a national scale in 1907. Sweden has taken up this type of work much more recently; while Germany made a start two years ago and the U.S.A. and Canada have provisionally adopted schemes to commence during the present year.

It may be asked, what are the points upon which information will be gained by a scheme of pig-recording? At the outset, the present scheme is to be a joint undertaking on the part of the Animal Nutrition Institute, at the University of Cambridge and the St. Edmondsbury Co-operative Bacon Factory. It is obvious that any scheme, to have a practical value, must work in conjunction with some authoritative collecting station such as a co-operative factory provides. There are many points upon which information is desired, and from the purely commercial standpoint it is essential to know which strains or which animals produce the best bacon pigs so far as the finished product is concerned. The chief requirement of our bacon factories is that the pigs sent in should conform to certain standards of weight, and that this weight should be so distributed as to give the best grade of pig. Carried a stage further, the flesh should be of the right quality and neither too fat nor too lean. The breeder, however, must also have the satisfaction of knowing which strains or animals prove the most economical producers in respect of food consumed for every pound gain in live weight. By way of illustration the following figures are extracted from the average results secured by Danish testing stations in 1924:

Age in days	190
Live weight	202lb.
Pounds of food consumed per lb. of live weight gain	3.52lb.
Carcass percentage	72.6
Thickness of back fat	1.61ins.
Thickness of belly	1.06ins.
Length of middle (neck joint to hip joint)	34.7ins.
Grade 1	48 per cent.
Grade 2	26 per cent.
Grade 3	26 per cent.

One can quite readily see from information of this character that interesting comparisons can be made from year to year. It is not enough to have a strain of good thriving pigs, for these same pigs must produce a high proportion of Grade 1 animals.

It is conceivable that a good thriving strain might pile an undue proportion of its weight on the shoulder region, where it is least valuable.

There is at least one other point which will have to receive attention in such a scheme, and that relates to fecundity or breeding properties. Small litters are a frequent cause of loss in pig-breeding, and it is, therefore, essential to observe which are the most prolific breeding strains, judged by the capacity of pigs to wean a large, healthy litter. The initial number at the time of farrowing is not sufficient, but rather the number which can be raised to weaning or marketing age. This factor is evidence of good nursing properties in the sows, which is very important from the commercial standpoint.

There can be little doubt as to the success of pig-recording once the benefits are sufficiently appreciated. When it becomes permanently established as part of the breeding methods it will be yet another illustration of the value of the pedigree of performance.

SOME MODERN PHOSPHATIC MANURES.

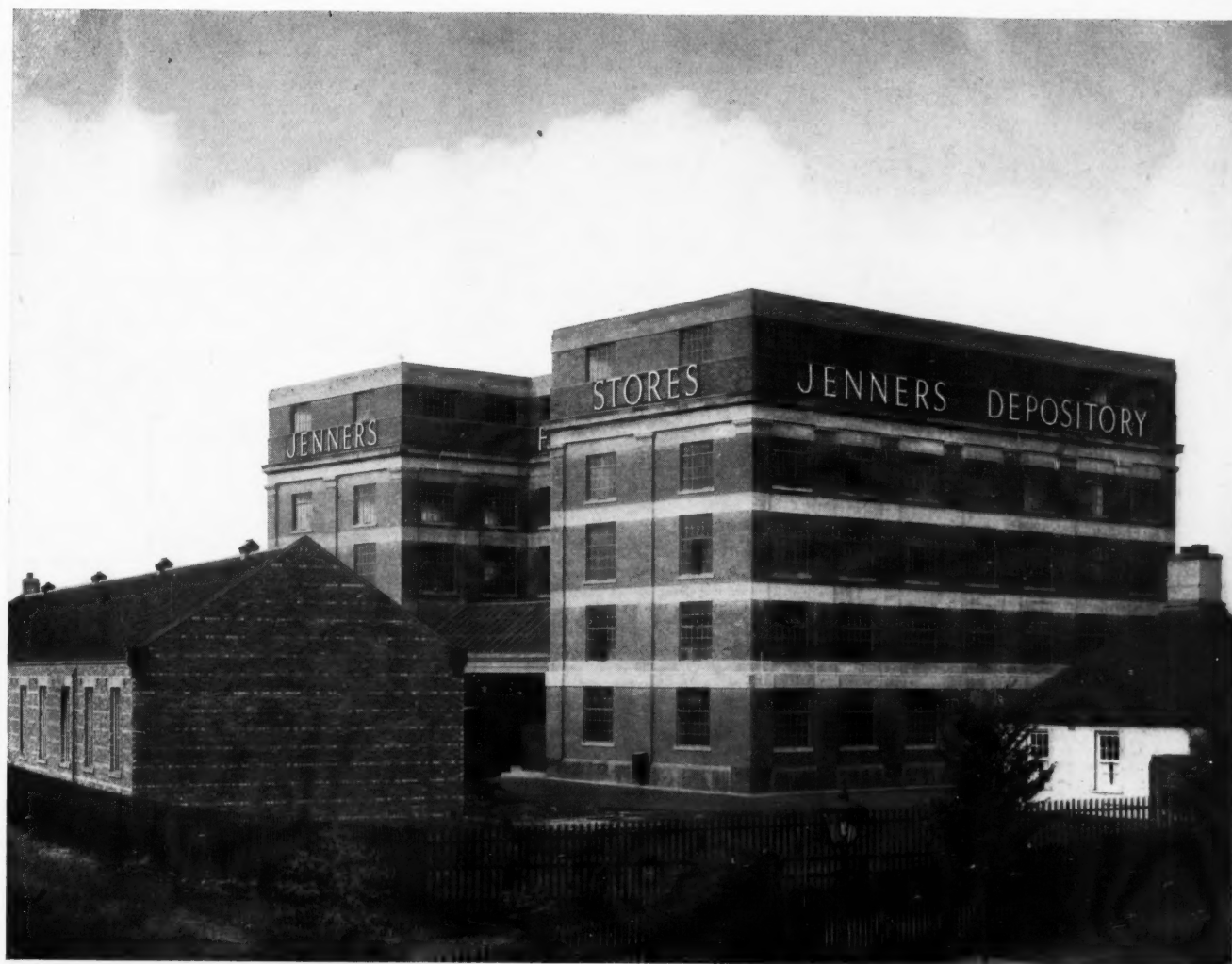
A certain amount of confusion still exists among agriculturists as to the real value of some of the recently introduced phosphatic fertilisers. It will not be out of place, therefore, to summarise the results of recent experimental work in relation to these. At the outset it may be mentioned that a change in the method of making steel has to a great extent reduced the amount of high grade basic slag placed upon the market, the value of which was so highly appreciated for grass land improvement. The new open hearth basic slags contain from 16 to 30 per cent. only of phosphate of lime, as against the 36 to 46 per cent. contained by the high grade slags. This is not the only difference, for there are two kinds of low grade open hearth slags, viz., (a) the slag derived from a process in which fluorspar is used, the effect of which is that the resulting phosphate is less soluble and slower in acting, and therefore is distinctly inferior in value to the phosphate found in the high grade slags; (b) the open hearth slag in which fluorspar has not been used, and the phosphate of which is equal in value, judged by results, to that contained in the high grade slags. The only drawback of this latter material is that the low phosphate content necessitates almost double the amount being applied in order to supply equivalent quantities of phosphate of lime to that contained in the high grade slags.

Since the war there has been a considerable development of the ground mineral or rock phosphate industry, with the object of supplying a cheaper form of phosphatic manure, while the high phosphate content of some of these manures has brought them into serious competition with the slag industry. There are, however, two kinds of rock phosphates, the distinction between which it is important to observe. The chemists are now able to divide these into (a) soft phosphates, which are usually derived from North Africa and marketed as Gafsa, Egyptian and Tunisian phosphates. Their content of phosphate of lime, which varies from 54 to 66 per cent, is basic, while they are reasonably soluble in the weak acids of the soil, and in action and general usefulness compare favourably with high grade slag. The other group is (b) hard phosphates, of which the Naurn phosphate is typical, and these generally contain from 70 to 86 per cent. of phosphate of lime. Though they are very rich in phosphate, it is of a very slowly soluble character, and there is reason to believe that they are not so valuable as the North African types.

Some interesting results have been obtained as a result of six years' work in Northern Ireland which had for its object a comparison of some of the modern phosphates with the high grade slag and the old-established water soluble superphosphate. This work was conducted on two crops particularly sensitive to the absence of phosphates, viz., turnips and potatoes. In the case of turnips, it was found it mattered little whether superphosphate, high grade slag or Gafsa phosphate were used so far as the yields in crop were concerned, though in a backward season superphosphate possessed a superiority. One new point seems to have evolved from these trials, and that is the old idea that rock phosphates are more successful in a moist climate than in a dry one, and that it is essential to apply them during winter was not proved in the case of turnips. Good results were secured when the rock phosphates were applied in May, about the same time that the turnips were sown.

In the case of potatoes, the superiority of superphosphate over the other forms of mineral phosphates was definitely established, the results showing it to be twice as valuable, and therefore superphosphate can be said to have no rival phosphate for the potato crop.

Other points which were noted were the influence of soil conditions. Contrary to expectations, rock phosphates gave better results on loams and sandy loam soils than on peaty soils, on which latter superphosphate proved the most valuable. It is sometimes urged that the more finely-ground rock phosphates are likely to have an increased efficiency, but when this was tried out on potatoes the finer grinding was found to only raise the efficiency some 10 per cent.



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A SCREEN IN CHAMPAGNE

ALITTLE more than a year ago one of the finest examples of sixteenth century woodwork in this country was illustrated in COUNTRY LIFE, namely, the magnificent carved oak screen in the Chapel of King's College, Cambridge. A complete contrast in style is furnished this week by the fine *jubé*, only about ten years earlier in date, at Villemaur in Champagne. The King's College screen can, perhaps, hardly be called characteristically English, having been designed and partly made by Italians, but it has this in common with typical English examples, that neither is carved with representational scenes, though in a few rare instances, as at Llananno in Radnorshire, there are rows of single figures in traceried niches. Where scenes occurred they seem to have been painted on panels, as at Atherington in North Devon, at Kenton and other places in the same county; though on the Kenton screen, as on the example at Flamborough in Yorkshire, the panels may have been carved in relief. In either case the panels were set under elaborate carved canopies. In general, however, English screens depend for their ornament on the richness of their finely designed foliage scrolls and arabesques. The *jubé* at Villemaur is wholly different in character, the decorative ornament being quite subsidiary, the chief interest lying in the twenty-six panels carved with scenes from the Life of the Virgin and the Passion of Christ which adorn the eastern and western faces of the rood loft. The same type of screen is also found in Brittany, one example being in the Chapel of St. Nicholas, near Priziac in Morbihan.

Villemaur is a village situated about thirty kilometres from Troyes on the road to Sens. The church of the Assumption, founded in the thirteenth century, was, partially, at any rate, destroyed by fire in 1446; it was, however, rebuilt at the beginning of the sixteenth century. The miseries caused by the Hundred Years' War and of the quarrels of Louis XI and the Dukes of Burgundy had reduced the country to such a plight that from 1496 to 1502 the town of Villemaur was practically deserted; in 1510 the impoverished inhabitants presented a petition to Jacques Raquier, Bishop of Troyes, and by his influence with Jean Cardinal D'Amboise this petition reached Pope Julius II, who, in 1514, recommended Villemaur to the charity of the faithful and accorded indulgences to all who subscribed.

According to an inscription on the base of the fine staircase at the southern end of the screen, it was finished in 1521; curiously enough, this inscription is written in ink, but it has been accepted as genuine by all writers on the screen. There are no traces of paint, but the oak has, with age, acquired a lovely silvery patina. The fifteen panels on the western face show scenes taken from the Passion of Christ—the Last Supper, the Entry into Jerusalem, the Agony in the Garden,



THE EAST FACE OF THE SCREEN.
The panels contain scenes from the life of Our Lady.

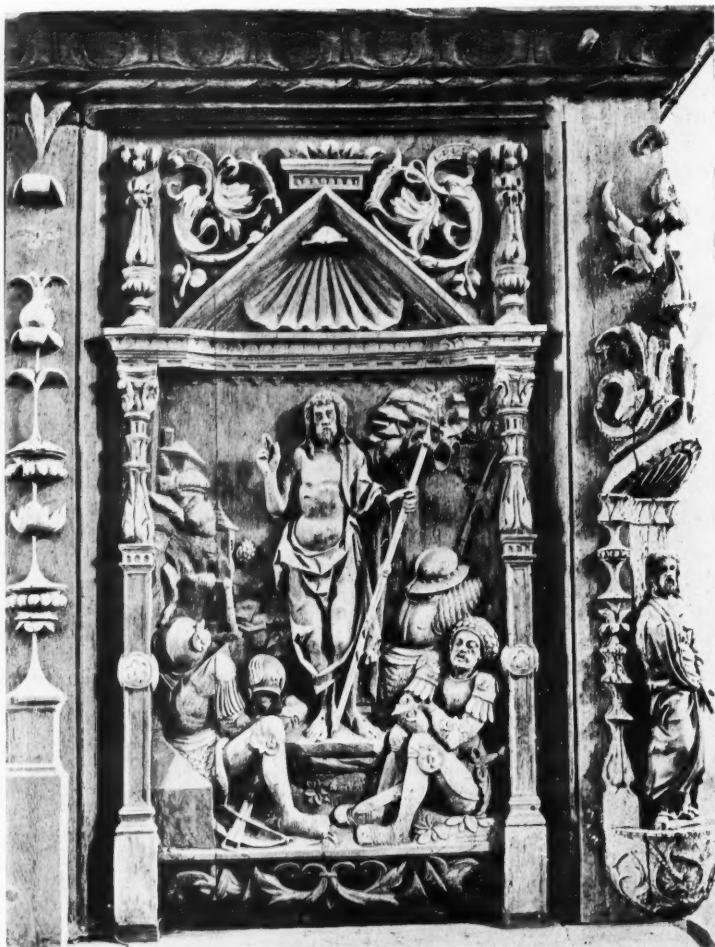


FROM THE SOUTH-WEST, SHOWING THE SPIRAL STAIR.
The west face contains scenes from the Passion.

the Betrayal, Christ before Caiaphas, the Flagellation, the Mocking of Christ, Christ carrying His Cross, the Crucifixion, the Descent into Hell, the Entombment, the Resurrection, Christ appearing to one of the Maries, and Christ with St. Mary Magdalene in the Garden. On the eastern side are eleven scenes from the History of Our Lady—Joachim offering a lamb in the Temple, Joachim and Anna, the Presentation of the Virgin in the Temple, the Marriage of the Virgin, the Annunciation, the Visitation, the Nativity, the Adoration of the Magi, the Presentation of Christ, the Death of the Virgin and the Assumption. Below the panels on both the eastern and western faces is an arcade of round arches, with monsters in low relief carved in the spandrels; between each arch is a finely carved candelabrum and each pendant terminates in a grotesque figure. On the centre pendant of the western side the candelabrum is replaced by a statuette of Our Lady, and at the angles are statuettes of St. John the Baptist and another saint. It is curious that, though both sides of the screen must be practically contemporary, the architectural framework of the scenes is still Gothic on the eastern face, but fully developed Renaissance on the western, where triangular pediments alternate with rounded arches, each shell-filled and with admirably carved arabesques in the spandrels. The carving of this upper part of the screen is far superior to that of the lower part, where the arabesques, which cover the narrow panels and the bars of the grille, are monotonous in design and coarse in execution. In each lunette of the grille, under the cove, is a pierced panel with two confronted eagles or griffins supporting a medallion; these pierced panels form an admirable foil for the rather heavy construction of the upper part. A charmingly designed spiral staircase at the south end of the screen gives access to the rood loft.

Champagne is especially rich in sculpture, particularly in that of the sixteenth century, and the school of Troyes is, perhaps, the best in France for the study of the transitional period between Gothic and Renaissance. A long series of monuments show the gradual wane of Flemish and the slow infiltration of Italian influence. The great building activity which followed the end of the Hundred Years' War and the civil wars of the fifteenth century provided employment for a host of wood carvers, who furnished stalls, pulpits, organ-lofts and screens. Among these the carvers of Troyes had a great reputation, and the canons of St. Benigne, Dijon, employed an artist from that town, Boudrillet, when they wished to furnish their church. Few of these elaborate sixteenth century decorations survive in any completeness, but a conspicuous example is the *jubé* at Villemaur, which, as M. Koechlin remarks, "secures to our artists of Troyes the first rank among the French woodcarvers of the beginning of the sixteenth century." ("La Sculpture à Troyes," page 35.)

Of the donor of this magnificent specimen of church furniture nothing is known, and the evidence with regard to the carvers is conflicting. On the base of the staircase is the inscription mentioned above, "Ce fut fait l'an de grace mil Ve et vingt et ung. Thom. Guyon Jaques Guyon maîtres menuisiers." M. Koechlin and M. Marquet de Vasselot, in their admirable history of the sculpture of the school of Troyes, as well as other writers, take it for granted that these artists, whose names frequently appear in the account books of the period, were the carvers of the panels as well as of the other portions of the screen. It has, however, been suggested recently by M. Emile Gavelle, who has made an especial study of the archives as well as of the sculpture of this region, that this was not the case, but that the two Guyons were responsible only for the architectural portions of the screen, and that the carvings of the panels were done by some other hand. In support of this he quotes the evidence of the chapter registers at Troyes, which seems to indicate that the term *menuisier* was applied to the designer and maker of the stalls, or whatever article of church



THE RESURRECTION.



THE ASSUMPTION.

Details of carved panels. School of Troyes. Circa 1520.

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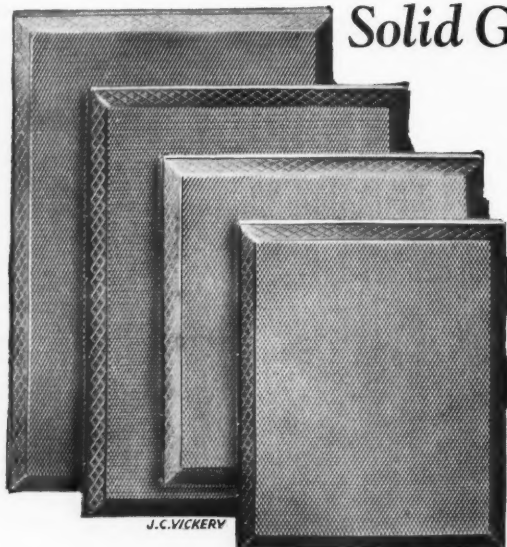
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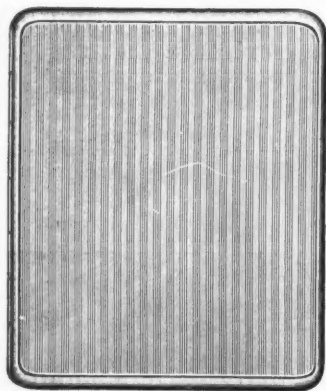


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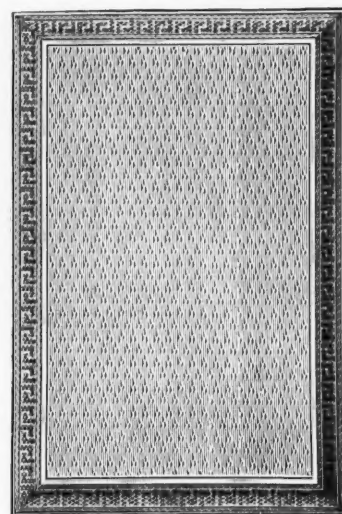
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THE DESCENT INTO HELL.

Details from the west side of the screen.

decoration was required, and that when it was a question of figure carving, the title *entailleux d'images* was employed. M. Gavelle claims that the sculptor of the twenty-six subject panels was not, therefore, either of the two Guyons, but a pupil (probably Christophe Molu) of Nicholas Halins (called the Fleming), whose work is probably represented in this country by a stone altarpiece, from Virey in Champagne, now in the Victoria and Albert Museum. The style of the screen is, however, rather different from that of the altarpiece and, even allowing for the different material, there seems little of this master in it. Of any comparable work by Christophe Molu M. Gavelle makes no mention, and though M. Koechlin enumerates a number of altarpieces ascribed to him by earlier writers, none of these seems to be traceable to-day. An interesting comparison has been made by M. Gavelle between some of the compositions of the Villemaur screen and certain German engravings. The Descent into Hell is almost exactly copied from an engraving by Schöngauer, while others, including the Joachim and Anna, the Marriage of the Virgin, the Adoration of the Magi, Christ in the

Garden, and the Betrayal, are taken from woodcuts by Dürer. Though much simplified, the general compositions and even details of folds and accessories of the costumes are minutely followed, but, at the same time, the whole spirit is transformed until, without the woodcuts at the side for comparison, there is little to indicate the source from which the carvings are derived. A much less convincing parallel is that between the Visitation carving and the Dürer woodcut of the same subject; the poses and gestures seem to have been so much altered as to suggest another source for the composition, which is nearly duplicated in a stone group, ascribed to Nicholas Halins, in the Church of St. Jean at Troyes.

While the names of the actual artists responsible for the *jubé* may be a subject of dispute, the carvings themselves remain an eloquent testimony to the freshness and vigour of the school of Troyes in the first quarter of the sixteenth century at a period when not only in Champagne, but also in Burgundy and the Loire Valley, the lingering Gothic tradition was gradually giving way to the Renaissance.

M. H. LONGHURST.



THE PRESENTATION OF THE VIRGIN.

THE MARRIAGE OF THE VIRGIN.

THE VISITATION.

Certain of the compositions are derived from contemporary German woodcuts.

EFFECT of the BETTING TAX on RACING

DUKE OF YORK HANDICAP AND THE CAMBRIDGESHIRE.

KEMPTON PARK had its concluding flat race meeting of the season at the end of last week. The fact brings us a big step nearer to the end, and when it is all over there will be much stock-taking, and the Chancellor of the Exchequer will be assessing his gains from the first year's operation of the betting tax. That it will fall far short of his estimate of six millions is a certainty; the margin of difference would have been even greater but for the flow of money from greyhound racing. This certainly had not been budgetted for by Mr. Churchill. It, therefore, comes to him in the nature of a windfall. As I honestly believe the betting tax, because it was wrongly framed, has injured racing, I shall expect the Excise authorities to discriminate when the time comes between revenue gained from horse racing and the considerable amount which has accrued from dog racing.

HOW THE BETTING TAX INJURES RACING.

I may be asked how I know that the betting tax has injured horse racing. My reply is to point to the steadily decreasing attendances at race meetings, due, I am perfectly sure, to a diminished interest in betting. Do not let us shut our eyes to the fact that if there were no betting there would be no horse racing. It would be hypocritical to do so. If the Government of the day choose to be hypocritical in taking money from something which has no defence at law, there is no reason why we should pretend that betting is an unnecessary adjunct to the conduct of flourishing racing.

Several of our prominent breeders and owners do not bet, but they do not keep racing going. The public alone—they always have and always will—do so. Their money creates the stake money which permits owners to race for considerable sums and stock their stables from the operations of the breeding industry. When, therefore, the public's capital for bearing the considerable expenses of racegoing and for betting is being steadily sapped by a tax on turnover they must cease to indulge in their pastime, and when that happens interest must evaporate. Every week a big sum is being taken out of the public's capital, and it can never come into circulation again among that public.

It seems to me, therefore, that until the character of the tax be changed to something more equitable and less disastrous, or the Totalisator be introduced on racecourses, the decline will go, on and a crisis for which we are heading will arise. A well-known critic of racing—"Hotspur" of the *Daily Telegraph*—has this week published some illuminating figures showing how racecourse receipts from January to August this year fell by no less than £100,000 compared with the corresponding period in 1925. Attendances fell by, approximately, 15 per cent. There have been other years of trade depression and there have been other wet summers, so that we must look beyond them for the cause or causes of a striking decline. I have no hesitation in ascribing it to loss of interest following loss of money through the wrongly conceived tax on turnover.

Bookmakers, both on the racecourse and in starting price offices, have experienced a substantial loss of business, and in competing with each other to retain what there is they have had to be satisfied with smaller profits, even with losses, when counting in their bad debts. The Government insist on tax being paid on what are bad debts in the fullest sense, yet they will not create the necessary facilities at law to make such bad debts recoverable. Even a Soviet form of Government would not be quite so unjust.

I mentioned at the outset the fact of Kempton Park's Autumn Meeting having taken place last week-end, and after what I have written it need occasion no surprise that the receipts were down to the extent of a big sum. Fine weather and a fine card on either day were factors which should have made for a fine crowd. It was disappointing on the Saturday; on the first day it was lamentably thin. The racing was full of interest and would especially appeal to Lord Dewar, who saw his four year old Abbot's Speed very easily win him the important Duke of York Handicap of a mile and a quarter. The son of Abbot's Trace and Mary Gaunt gave an identical display to that which had won him the Jubilee Handicap on the same course earlier in the year. The fact has, of course, been generally commented on, but the extraordinary way in which this horse mirrored his performance of the early part of the year cannot be too strongly emphasised, if only because such an occurrence is most unusual in handicaps of this importance.

It has happened in the past that this handicap at Kempton Park has had an important bearing on the Cambridgeshire, and as that race is close at hand it may be of interest to look at last week's race from that point of view. As a matter of fact, the field of eight was a disappointing one. Asterus, the winner of the Royal Hunt Cup, was absent. So also was Embargo, the winner of the City and Suburban. The former may have been seen out at Newmarket this week for the Champion Stakes, and the latter, it is said, may by this time have been sold for a large sum to go abroad. Weissdorn, who for a long time past has been an outstanding fancy for the Cambridgeshire, did not put in an appearance. He may have competed for the

Select Stakes at Newmarket, and if so his Cambridgeshire prospects should have become more defined than they are to me at the moment of writing.

Delius had won a handicap at Haydock Park on the previous day. It was a very easy win, if also a most belated one. His owner, Mr. Reid Walker, therefore, called upon his mare Inca for duty in this Kempton Park affair, and right well did she run, as she accounted for all except the winner. She is a curiously shaped individual and altogether unlike her full brother Delius. He is the better looking. The mare has wide-hipped quarters, but she is remarkably flat over the loins, the line from the saddle to the point of the tail being almost level. Still, the power of leverage is there.

Many readers will no doubt recall Polymelus starting a 7 to 4 favourite for the Duke of York Handicap and winning with the greatest ease. He incurred a penalty of 10lb. for the Cambridgeshire, but they continued to regard him as a certainty and the money was piled on him. Such, indeed, he proved to be. Ridden by Danny Maher, he again won the big handicap at Newmarket in a canter at 11 to 10 against. Sceptre four years before had won the Duke of York Handicap under 9st. 4lb., but the only other horse that won it and then went on to win the Cambridgeshire under the 10lb. penalty was the American bred Adam Bede. Pharos won the race two years running for Lord Derby. He was a really good horse, and if he does not get high-class winners at the stud I shall indeed be surprised. French breeders are very fortunate that they are to have the opportunity of using this horse from 1929 and onwards.

The winner of the Cambridgeshire ran for the Duke of York Handicap in 1923. That was Verdict. If the winner was in the field last week, then it might have been Knight of the Grail. He did not run forward enough for me to be in any way sure on the point, but then there was such a lot of easing up when it was realised that Abbot's Speed had got the race won. I cannot think Apelle is going to be good enough. He was backed to such an extent as actually to start favourite. That was proof of itself that his trainer was satisfied with his condition. Yet he never gave the idea that he would be good enough. And so it proved.

Apelle did not fulfil expectations, and though he may be better by Cambridgeshire day, if it be the case that the heelbug he contracted in August took more than was imagined out of him, he may still not be capable of making up the necessary margin. Helter Skelter ran badly, as if the distance was much beyond him. He is a disappointing horse. Volta's Pride is another that can have no chance for the Cambridgeshire if his showing last week was correct. It is impossible that it could have been true, for he collapsed with startling suddenness just at the point where he was expected to make a big winning effort. No one was more astonished than his young trainer, Walter Nightingall, who has had a wonderful season.

THE IMPERIAL PRODUCE STAKES.

Some reference is necessary now to the race for the valuable Imperial Produce Stakes for two year olds and its outcome. It was worth close on £4,000 to the winning owner, the Aga Khan, who had the felicity of winning with Buland. This tall and well grown bay colt scored with the greatest ease by three lengths, and left us with the impression that there were big possibilities about him. It may be that he had not a very gay lot to beat. Maquillage, for instance, was favourite, and though her form is good, she was fully penalised, while she had not proved ability to stay six furlongs. Lord Rosebery could not run Camelford, whose form at Goodwood looks attractive, for the reason that the colt was coughing. However, at his best I do not for a moment believe that he would have beaten Buland, who for anything we know to the contrary may be very near the best of his year, if not the actual best; for he has only been out twice and each time he has won.

On the occasion of his *début* in the spring at Newmarket he was apparently quite unfancied when he beat Lord Derby's colt Garnock. During the summer he went amiss, first coughing and then splint trouble supervening. Hence the long delay before his reappearance with Ascot and Goodwood having to be missed. However, the compensation is handsome enough. With Ranjit Singh and Buland in his possession the Aga Khan is to be congratulated.

Buland is by Blandford, a Swynford horse from the mare Blanche, by White Eagle. Blandford was bred at the National Stud and acquired as a yearling by R. C. Dawson, the trainer, and his brother. He was a difficult horse to train, though he showed himself to be very smart indeed on the little that was seen of him in public. Buland does him very great credit at the outset of his stud career. Saffian, the colt's dam, I fancy belonged at one time to the late Sir Edward Hulton. She found her way to the Cloghran Stud in Ireland belonging to Mr. Dawson and his brother, and when their yearlings were sold at Doncaster last year the Aga Khan acquired Buland for the very low price of 900 guineas.

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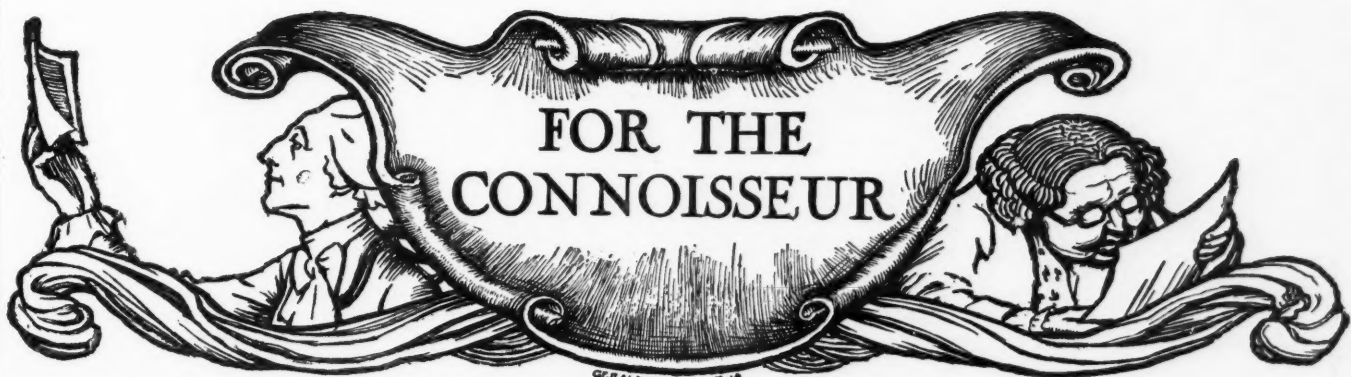
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SERIES NO. 2.



THE FURNITURE OF LANGLEY PARK, NORFOLK.—I

IN an article in *COUNTRY LIFE* of July 2nd last we described the character of Langley Park in Norfolk and gave a sketch of its history. In discussing the furniture which belongs essentially to the house and was made specially for its surroundings, it is necessary again to refer briefly to its historical associations. The house was built by the Norwich architect, Matthew Brettingham, between 1740 and 1750, for George Proctor and his heir, Sir William Beauchamp-Proctor. Sir William inherited the estates in 1744, so that it was evidently due to his enterprise that the house was filled with the brilliant furniture which still remains in position.

There is a strong tradition that the furnishing of Langley Park was put into the hands of Thomas Chippendale, the famous cabinet-maker of St. Martin's Lane. Unfortunately, Chippendale's bills, which, according to report, have been seen by various people connected with the estate, cannot at the present time be found, having been, as often happens, put away in some forgotten place of safety. This is to be regretted, but it is not altogether a case of "Hamlet with the Prince of Denmark omitted." Had no tradition of accounts existed the furniture would by its character and brilliant quality have suggested at once that only a master of his craft could have been responsible for its execution.

Of late years the career of Thomas Chippendale has been worked out with tolerable clearness. His humble origin in Yorkshire, his establishment in St. Martin's Lane, London, with the publication in 1754 of his famous catalogue, "The Gentleman and Cabinet-Maker's Director," his matured work, under the influence of Robert Adam, are now matters of common acceptance. The "Director" can be described as the pivot of his style, when the rococo, Gothic and Chinese fashions were at their height. But previous work of the early Georgian period must be associated with the beginning of his career, just as the authenticated furniture at Nostell Priory and Harewood House shows the character of his last achievements.

Of the pieces illustrated in this article all, with the exception of the chair (Fig. 5), belong to the earliest of the three periods, the period which, for purposes of classification, is commonly known as the early Georgian style. This style, which can roughly be put down to dates between 1730 and 1750, had certain outstanding characteristics. The architects of the first half of the eighteenth century in England were thoroughly saturated with Palladianism, and the furniture designed for their buildings partook of a similar character. Walls of rooms were almost invariably covered with pinewood panelling, carved with masks, husks and similar ornament, often reminiscent of the French style of Louis XVI. The surface was usually painted blue, green, buff or white and the mouldings and enrichments heightened with gilding. These dignified and pompous interiors required suitable furniture. Mahogany was supplanting walnut as the wood in common use, and lent itself admirably to the highly efficient and often brilliant carving which this period produced. This in fact was the great age of wood-carving in England. Up to the time of the Restoration the general level of wood-carving in this country was distinctly low, purely English work being crude and primitive, lacking in finish and appreciation of the value of relief. Grinling Gibbons, between the time of Charles II and Queen Anne, introduced a new element. His well known carvings in which flowers, fruit, musical instruments and trophies of arms were executed in high relief with extraordinary realism, though open to criticism from the æsthetic standpoint, are brilliant exhibitions of mastery of material and skilful workmanship.

The work of Grinling Gibbons showed the English craftsman the possibilities of technical achievement in this branch of art, and from this date onwards a high standard of wood-carving is found in England. The three side tables at Langley Park (Figs. 1, 2 and 3) are in every respect brilliant examples of their type. In the first place they all possess that indefinable quality known as style. They are distinguished in line, ornament is



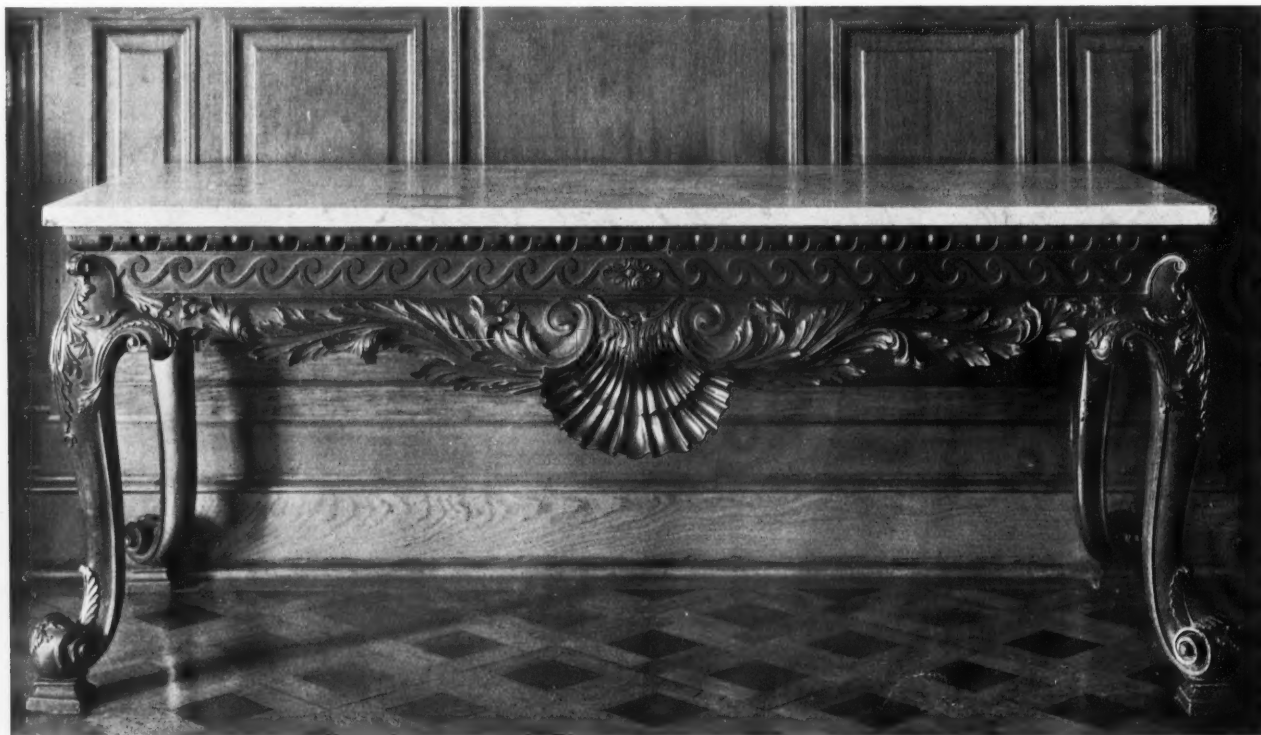
1.—SIDEBOARD WITH ORNAMENT OF EXCEPTIONAL RICHNESS. Circa 1740.

2.—SIDEBOARD WITH MARBLE TOP. *Circa 1740.*

arranged to produce an effect of richness without overcrowding, carving is executed with great spirit and technical skill. Another example of about the same date (1740-50) is the cabinet bookcase (Fig. 7), of carved mahogany. This is a purely architectural type having a broken pediment above and a cupboard below, with doors inset with mirrors; in the lower part the centre panel covers a cabinet with pigeon holes and falls forward to form a shelf for writing. The settee and chair (Figs. 4 and 6) with X-shaped supports are interesting examples of a rare type of furniture belonging to about the same period.

History has discovered but little of English cabinet-makers of the early Georgian period. Chippendale's "Director," published in 1754, was the first document to throw any definite light on the English cabinet-maker and his work. A few small books had been published previously, such as "The Gentlemen's

and Builder's Companion," by William Jones (1739), and "The City and Country Workman's Treasury of Designs," by Batty and Thomas Langley. These books, though comparatively insignificant, included a few designs for furniture of about the date 1740, such as side tables, bookcases, cabinets and mirrors. Jones and Langley, however, were men of the builder type, not working cabinet-makers, and their designs for furniture were decorative pieces of an architectural character. They had no interest in the large number of types of furniture which were coming into fashion—the lighter and smaller pieces of domestic use, for instance, nor the furniture of the bedroom. Chippendale, on the other hand, was the first man to tackle the subject of English furniture from a thoroughly broad point of view, introducing a vast number of engraved designs for furniture, not only imposing examples intended for great houses, but simple pieces

3.—SIDEBOARD WITH MARBLE TOP. *Circa 1740.*



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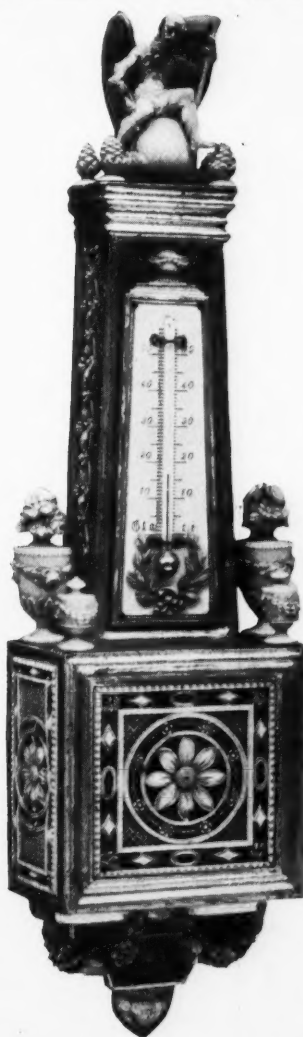
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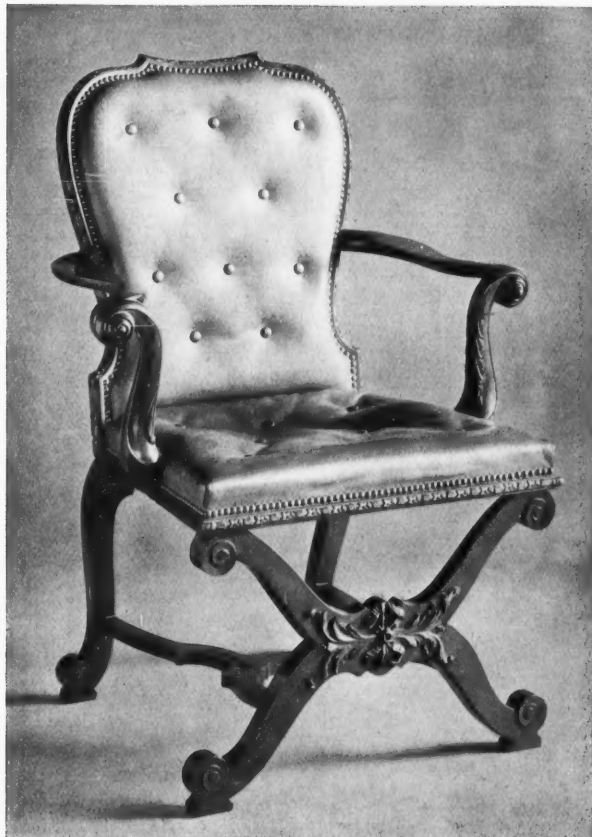
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4.—ARMCHAIR. *Circa 1740.*

suitable for the middle classes. He also experimented in extravagant compositions in the Chinese and Gothic fashions, though many of these designs were too fantastic to be reproduced in the solid. His book, if properly studied, is an important document in relation to the social and domestic history of England in the eighteenth century.

The chair (Fig. 5) is an example of the fully developed Chippendale style and resembles examples illustrated in the

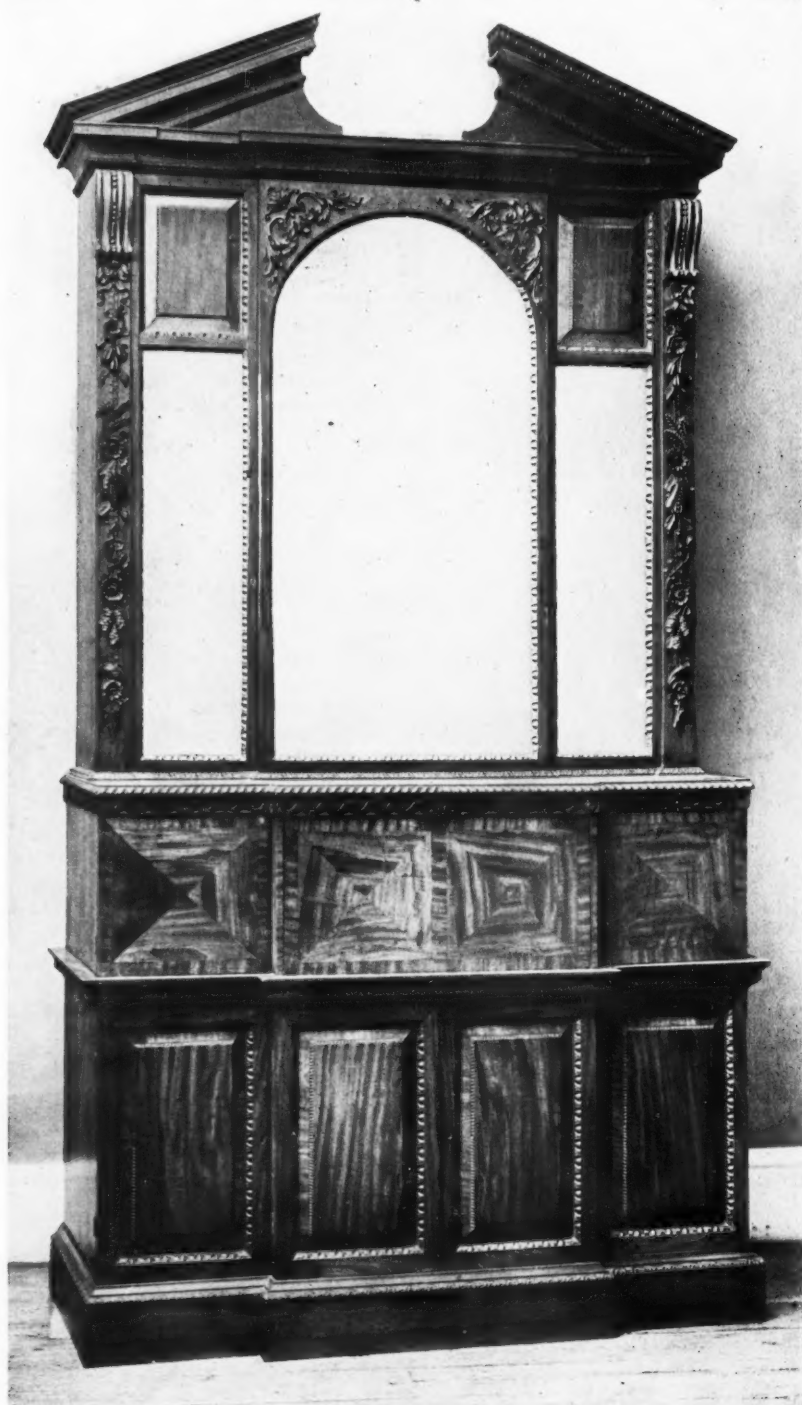
5.—CHAIR. *Circa 1755.*

“Director.” It is a direct descendant of the Queen Anne chair, with solid vase-shaped splat. First by piercing the splat and afterwards carving it, by substituting straight for curved legs, a characteristic type of chair was evolved which is associated with the middle of the eighteenth century and incidentally with the name of Chippendale. The cabinet-makers of this period were very efficient and specialised craftsmen, and, strictly speaking, the chair-maker was distinct from the cabinet-maker.

6.—DOUBLE-BACK SETTEE. *Circa 1740.*

As far as actual workmanship was concerned, in joinery and carving they excelled. But they belonged to a period of history when it was considered more important to be magnificent than merely useful. The question of suitability of purpose, which one could consider to be an elementary rule in every kind of human endeavour, did not interest them. Therefore it very often happened that they were more concerned with covering a surface with ornament than arranging the ornament in a suitable manner. Take the case of chair (Fig. 5), for instance. Fashion would probably pronounce it to be a fine example, but if the question is examined from an unprejudiced point of view, it might be asked whether it is reasonable or sensible to carve the back of a chair with irregular surfaces, which might be uncomfortable

taken too seriously, are interesting as examples of the peculiar mentality of the English people at this period. Society craved for new fashions, and, being considerably bored with the overdose of Palladianism perpetually rammed down their throats, welcomed any exotic eccentricity which might be brought to their notice. Temperamentally they had nothing whatever in common with the irregularities of Chinese design nor with the symbolism of the Gothic cathedrals. But China (if the expression will be pardoned) was a new stunt. Books of travel were being published illustrating the scenery, buildings and costumes of the Chinese and famous personalities were showing an interest in Chinese art. Another school affected an interest in the forms of Gothic art, while failing completely to understand its meaning.



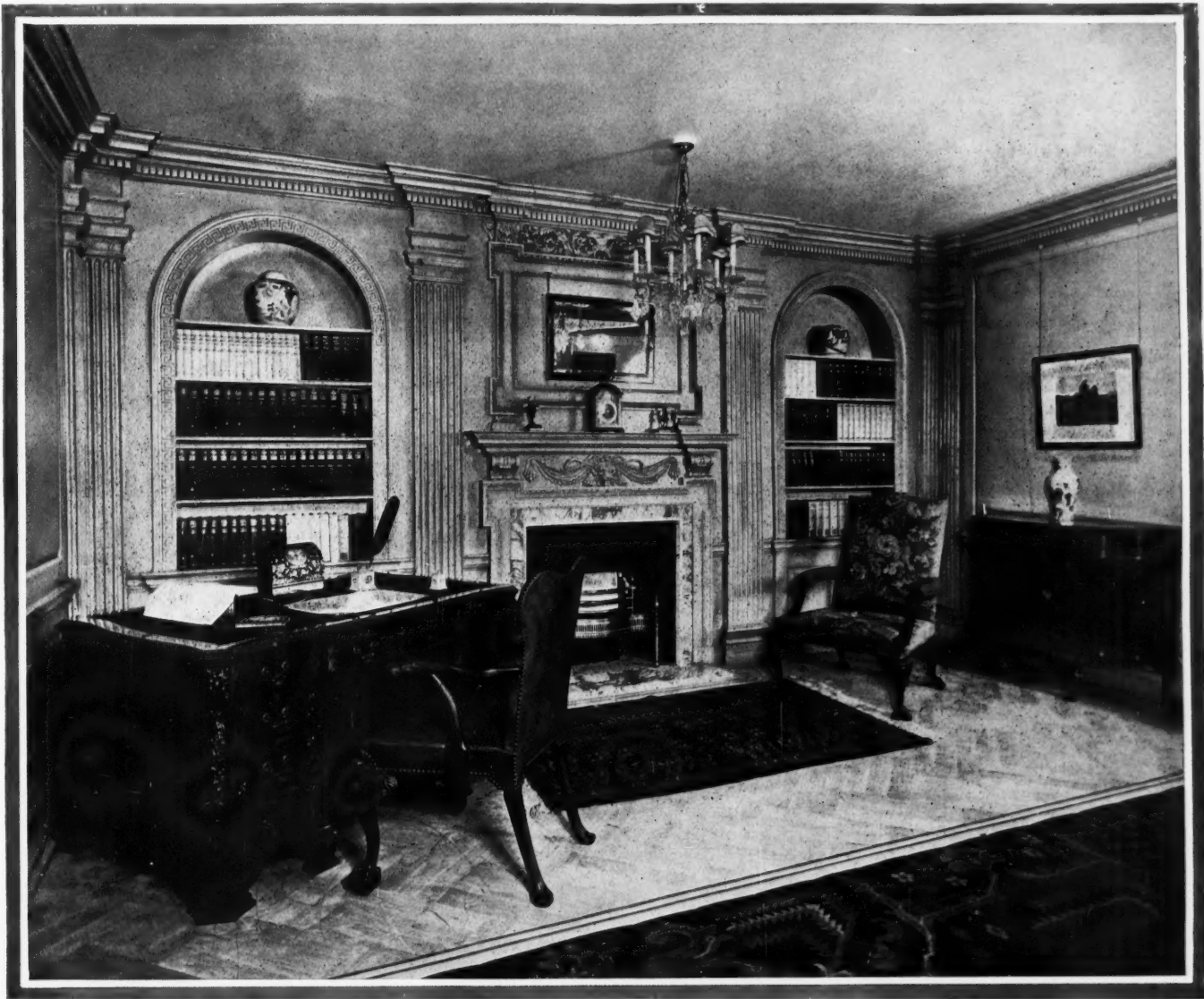
7.—CABINET BOOKCASE OF MAHOGANY. Circa 1740.

to lean against, and to pierce the back and thus detract from its strength. These are points which even the most skilful cabinet-makers are liable to overlook in their desire to produce what they consider to be a work of art. It must be admitted that the cabinet-makers of the end of the eighteenth century who adopted the slogan "elegance and utility," began for the first time to tackle problems of this nature, problems which at this distance of time seem both elementary and obvious.

The rails of the chair (Fig. 5) are carved with ornament suggestive of the Chinese style, and the pierced fretwork stretchers have a similar origin. The Chinese and Gothic fashions in the middle of the eighteenth century, although they should not be

Apart from fine technical qualities, the furniture of Langley Park must be considered in relation to the house itself and its decoration. This is an important point, liable to be overlooked by the collector who crowds his house with pieces of furniture and other works of art irrespective of design or purpose. In the dining-room at Langley, for instance, the sideboards are in keeping with the decoration of the walls, and occupy a definite position; mirrors of similar character hang between the windows, and portraits are designed to form part of the scheme of decoration. If anything is added or taken away the whole is adversely affected. This may be an extreme case, but it represents the proper policy to pursue.

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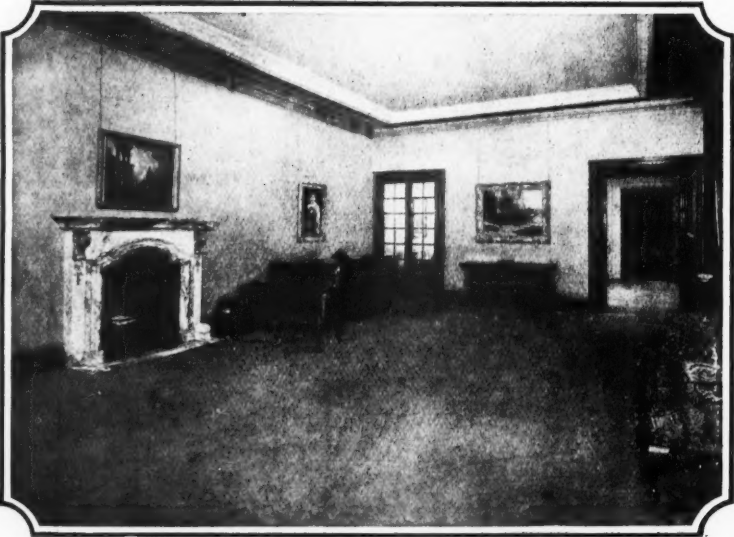
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CLANDON PARK PICTURES

ALTHOUGH there was much dispersion of the Clandon pictures at the sale that followed the death of the third Earl of Onslow in 1870, yet, fortunately, as with the furniture, arrangements were made for many of them to remain. That is especially true of the family portraits, most interesting in the house to which the family belongs, but often of little attraction to the picture dealer. Thus, in the dining-room we saw the full-lengths of the three Speakers and in the Green Damask Room that of the Knight heiress. More choice, however, is a set of little pastel portraits, charming alike in colouring and in drawing. The majority of them are by John Russell, and that we may well have expected, for he was a neighbour. His father was the leading bookseller in Guildford, and, during his long life, was four times Mayor of the town. John was born in 1745, and became a pupil of Francis Cotes, a man twenty years his senior, and fashionable as a portrait painter in oils and also in crayons. In the former medium his pupil certainly learnt to surpass him, and made pastels quite a vogue. Especially did they commend themselves to the scientific mind of Sir Joseph Banks, who will have noted the evanescence of Sir Joshua's carnation tones, and who favoured Russell, not, perhaps, so much for his undoubted ability as an artist as for his predilection for crayons, because "oil pictures of the present time invariably fade quicker than the person they are intended to represent."

Russell left Cotes when he was twenty-one, having made himself decidedly unpopular in the studio with both master and fellow-pupils owing to his religious views. He had become "converted" two years earlier, and preached the new Methodism in and out of season alike to the willing and the unwilling. This also made him somewhat of a nuisance at the houses where he was engaged to portray members of the family. Even was he a trial to his father, who liked a country ramble on the only day when the shop was closed, but could not have the company of his son, who sternly refused to take part in such a breach of the Methodistical Sabbath. It was religion and not art that appears to have first taken him to Clandon, for, in the diary which he began when he was of age, we read that in 1768 he was "at Lord Onslow's, and in talk with Mr. Morgan the Parson of Stoke as to the Liturgy." Richard, third Lord Onslow, was then the owner of Clandon, and there is no record of a portrait of him by Russell. The diary, however, gives a list of his sitters in the previous year, and among them are "Mr. and Mrs. Onslow." Dr. Williamson, who published his monograph on this artist in 1904, is, doubtless, correct in applying this entry to George, afterwards fourth Lord, Onslow and his wife. He tells us that, of the sitters mentioned in 1767, no portraits are traceable "except that of Mr. Onslow, now belonging to the Earl of Onslow," and he then describes it as that of "George, 4th. Lord Onslow and Cranley, son of the Right Honourable Arthur Onslow, Speaker, as a lad; afterwards first earl of Onslow. 20½ inches by 15½ inches." How Russell could possibly have painted George Onslow "as a lad" Dr. Williamson does not stop to explain. George Onslow was born in 1731, and so when he was a "lad" Russell was little more than a baby. The diary entry of 1767, therefore, will not refer to the pastel of a youth in a college cap (Fig. 1) which now hangs in the Clandon saloon. That certainly depicts a youth, and not a man of thirty-six, who had been a married man and a Member of Parliament for a dozen years. Whether Russell did it from some drawing of George in his college days (he was at Peterhouse, Cambridge), or whether it is by some rather earlier pastellist—Cotes, for instance—I cannot say. The youth wears a college cap with the gold tassel of a nobleman or gentleman commoner, and his gown partly covers a blue coat. The size is exactly as is given for George Onslow "as a lad," and is certainly the portrait to which Dr. Williamson refers.

As to the Russell portrait reproduced in Fig. 3, we are in no difficulty. It represents Thomas, the first earl's elder son, who was born in 1754 and will, therefore, have been thirty-six when Russell produced the portrait in 1790. By then he had been married a second time, and his portrait forms a pair with that of his second wife, Charlotte Hall (widow of Thomas Duncombe of Duncombe Park in Yorkshire), whom he married in 1783 (Fig. 4). She is in a blue dress, with a paler blue background behind her. The husband has the same background, against which and his grey coat his florid face stands out. Similar in size and character is Russell's portrait of one of the three daughters of Sir John Shelley of Michelgrove. The eldest was the "Mrs. Onslow" who was painted by Russell in 1767 and was afterwards the first Countess of Onslow. The younger ones became Mrs. Cannon and Mrs. Polhill



1.—GEORGE ONSLOW, AFTERWARDS FIRST EARL OF ONSLOW, AS A LAD, BY JOHN RUSSELL.



2.—PORTRAIT OF A LADY, BY JOHN RUSSELL. It probably represents one of the daughters of Sir John Shelley of Michelgrove.



3.—THOMAS, SECOND EARL OF ONSLOW,
BY JOHN RUSSELL.



4.—CHARLOTTE, SECOND WIFE OF THOMAS, SECOND
EARL OF ONSLOW, BY JOHN RUSSELL.

respectively. The subject of the portrait wears an ermine-lined cloak over her white dress (Fig. 2). On a somewhat larger scale is the full-length figure of Arabella Ellerker, Thomas Onslow's first wife (Fig. 5). She walks out in somewhat *décolleté* dress, although the distant trees and clouds indicate that a gale is raging and a storm brewing. This painting dates from 1776 or soon after, and much later examples of Russell's pastels are those which represent Nathaniel Hillier (Fig. 6) and his wife. He was of Stoke Park, near Guildford, and grandfather of the fourth Earl of Onslow. These pictures were painted in 1801, five years before Russell's death. In 1788 the latter had become a Royal Academician, and about then he did much of his best work, such as the portraits of Sir Joseph Banks and his family. He was able to command about the same price as Reynolds himself.

Five years junior to Russell was another pastellist whose brilliant colouring is well represented at Clandon. Daniel Gardner was a Westmorland lad who came to London as a boy, studied at the Royal Academy school, and there attracted the attention of Sir Joshua Reynolds. He was a silver medallist in 1771, the year when he came of age, and, as with Russell, crayons became his medium much more usually than oils. While often producing small portraits of individuals, he excelled in groups, and such is the character of both his works at Clandon. The one represents the lady whom we have already seen standing out in the storm. It has been attributed to Russell, but Dr. Williamson includes it among the works of Gardner, and it certainly possesses the characteristics of his style. The lady is represented (Fig. 8) sitting in the shelter of trees, with grapes on her lap and with another bunch held up to attract the



5.—ARABELLA, FIRST WIFE OF THOMAS, SECOND
EARL OF ONSLOW, BY JOHN RUSSELL.



6.—NATHANIEL HILLIER, ESQ.,
BY JOHN RUSSELL.

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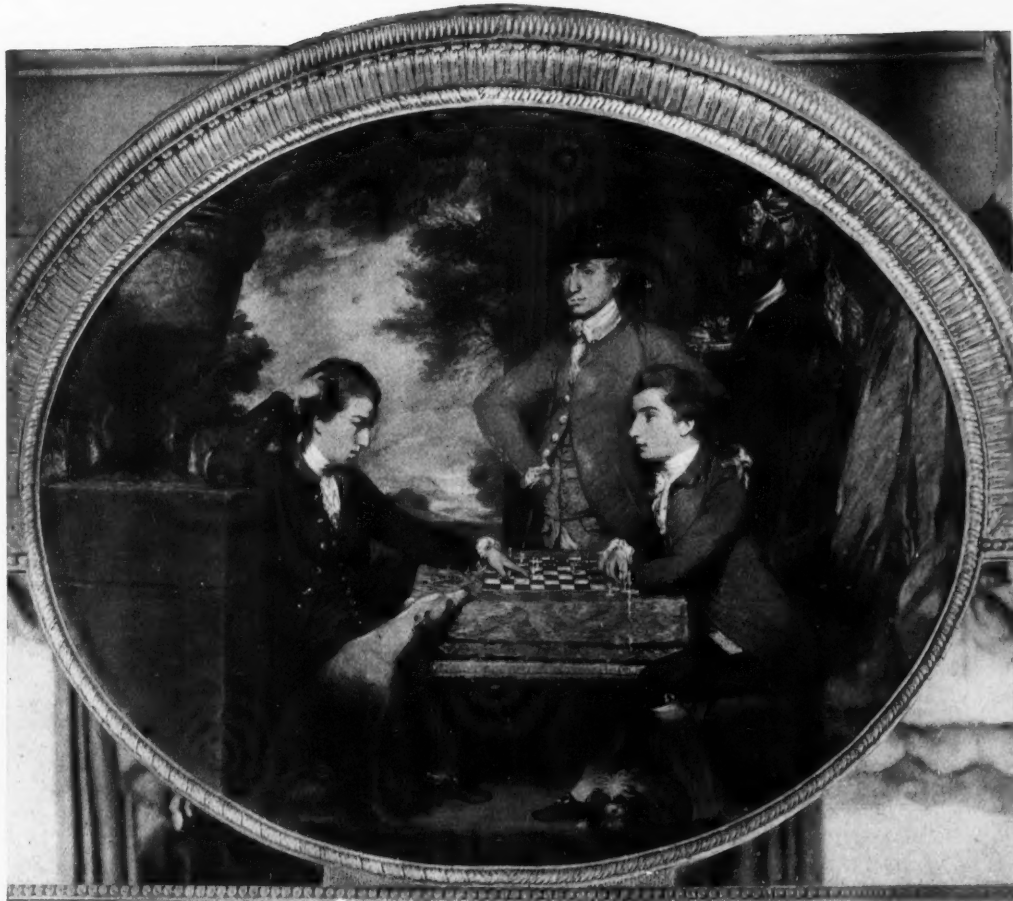
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7.—LORD ONSLOW, LORD FITZWILLIAM AND LORD PEMBROKE, BY DANIEL GARDNER.

attention of one of the children who are with her, they being her son Arthur, who became third earl, and his brother George. This hangs in the Hunting Room, where we noticed the oval picture that forms the upper part of the mirror over the chimney-piece. It is a very successful example of Gardner's art (Fig. 7), and is interesting because the female sex is absent. We learn from Dr. Williamson that—

It is very seldom that Gardner produces a group with only male figures, but there is one case, the group of Lord Fitzwilliam, Lord Pembroke, and Lord Onslow at Clandon Park, in which Lord Fitzwilliam and Lord Pembroke are playing chess, Lord Onslow is looking on, and a black servant is in attendance. Here the artist is at his best as regards the figures of the men, they are admirably drawn, the grouping is good, the colouring is brilliant.

The adjuncts are also typical of Gardner—the treatment of trees and foliage, and the introduction of urn and column. This oval, as already mentioned, forms part of a mirror in the Adam style, which George, afterwards first earl, is likely to have introduced when he succeeded his cousin at Clandon in 1776. At that time his son Thomas was twenty-two years old, while Lord Pembroke, the eleventh earl, was seventeen. The Lord Fitzwilliam is not the earl who was the successor to the great Rockingham inheritance of Wentworth Woodhouse, but the seventh viscount, head of the Irish branch, who was born in 1745 and is remembered as the founder of the Fitzwilliam Museum at Cambridge.

H. AVRAY TIPPING.



8.—ARABELLA, WIFE OF THE SECOND EARL OF ONSLOW, WITH HER SONS, BY DANIEL GARDNER.

OLD SPORTING PICTURES



"DRAWING COVER" BY SAMUEL ALKEN.

ONLY recently did the British public awaken to the extraordinary wealth of sporting pictures, especially those of the eighteenth and early nineteenth centuries, to be found in these islands, particularly in England itself. These pictures have been accumulating, many of them unnoticed and almost unknown, for generations, until the selling of old family estates and the dispersal of furniture and pictures brought them to light.

Old sporting prints have been rather better known than old paintings, but the recent enquiry for all sorts of sporting pictures of old English country life has led to some astonishing discoveries during the last year or two in all branches of this particular form of art. Perhaps the most notable examples of this reawakening of interest have been the discovery in country houses of two famous pictures by Ben Marshall: the splendid "Tom Oldaker on Pickle" and the equally fine "Mr. Francis Dukinfield Astley and his Harriers," which realised a year or two since at Christie's the great prices of £2,205 and £2,730 respectively. These splendid examples are, happily, now safe in the great collection of Lord Woolavington at Lavington Park, Sussex, and have not, like so many others, been deported to America. It is worth remembering by all collectors of the



"THE DEATH" BY SAMUEL ALKEN.

present day that American sportsmen are a rapidly increasing race, that they have great wealth, and that many of our best sporting pictures and engravings are steadily passing from England to the other side of the Atlantic. These can never be replaced, for English hunting has passed its zenith and the fine old pictures of eighteenth and nineteenth century sport can never be repeated.

Of the three reproductions illustrating this article, the largest and most important is the fine hunting-piece after Sawrey Gilpin and George Barret. I believe the figures to be by Sawrey Gilpin and the scenery, which is excellent, by Barret. This is, to my mind, one of the most charming hunting-pieces of the eighteenth century. Gilpin was a first-rate delineator of horses and hounds, and the scene of the meet is far more picturesque than is usually the case with an English hunting landscape. The scene suggests the hills of Wales or the Lake Country. Sawrey Gilpin was born at Carlisle in 1733 (he died in 1807), the son of Captain J. B. Gilpin. He studied painting under Samuel Scott, and at the age of five-and-twenty betook himself to Newmarket and painted horses and sporting scenes. He did a good deal of work for Colonel Thornton, including the well known "Death of the Fox," to which Reinagle's fine

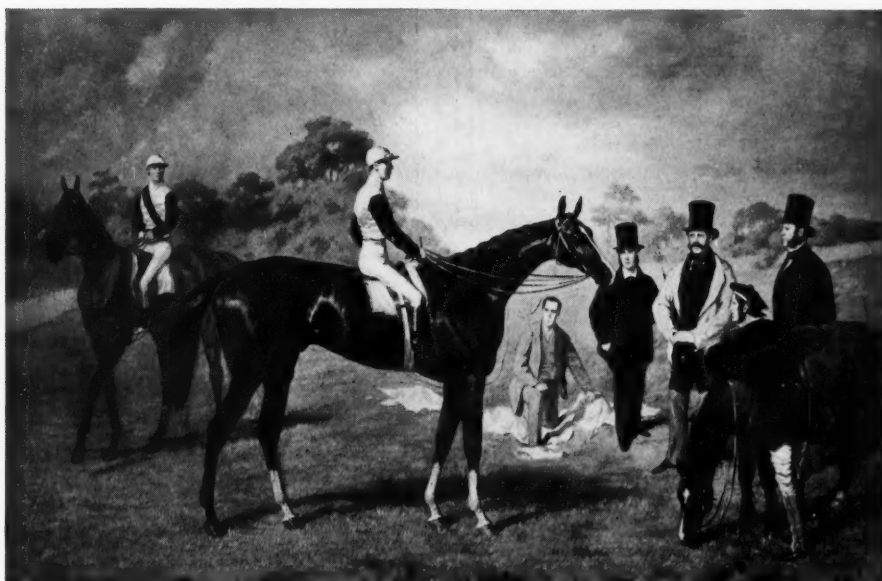


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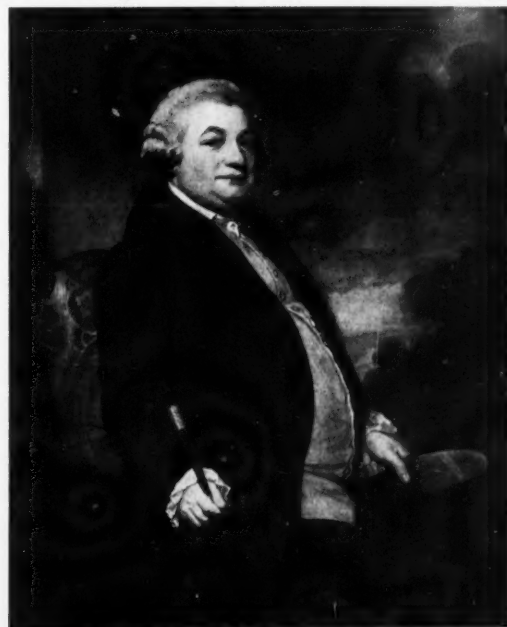
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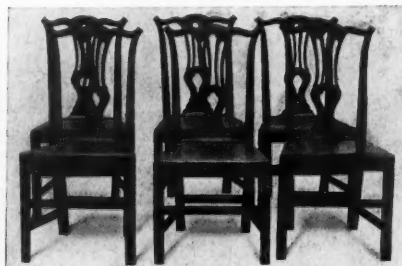


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"Breaking Cover" was added as a pendant. It is just possible that the right-hand figure in the foreground of the picture shown herewith may be the famous and eccentric Colonel himself. Perhaps some reader of COUNTRY LIFE may know something of the history of this painting, which was published as a print in 1783, the figures being by Bartolozzi and the landscape by T. Morris.

The two remaining pictures here reproduced, good hunting-pieces both of them, are excellent examples of Samuel Alken, who is much less well known as a painter of hunting scenes than he ought to be. He was born in or about 1750 and died in 1825. It seems to be still uncertain whether the more popular Henry Alken (1784-1851) was his son or nephew. There is, in fact, considerable doubt as to the origin of this family and their first appearance in England. They are believed to have come from North Jutland, where there is still existing a village of Alken, and, according to some members of the family, their original name was Seffrien. It is stated further that a Seffrien Alken was living in Suffolk in 1744, whence the family migrated to Francis Street, Tottenham Court Road. Samuel Alken seems to have been of that address when doing work as an aquatint engraver in his early years. His first appearance at the Royal Academy was in 1780, when he exhibited designs for a monument, with female subjects, his address then being 3, Dufour Place, Broad Street, Soho.

Samuel Alken before this had already turned his attention to sporting subjects, and was presently well embarked as a painter

of hunting and other scenes—in which, to my mind, he displays much excellence, as may be seen from the two pictures herewith. His horses are always first-rate and his hounds much more approach the type of the present day than the work of most of his contemporaries. The picture of "The Death" is full of action, exceedingly well rendered. The horse in the foreground, whose owner is rescuing the fox from the hounds, is a fine type, and the hunter jumping the wall on the white horse so perfectly balanced—neither too far forward nor too much leaning back—as to satisfy the followers of Colonel McTaggart and his school at the present day.

I prefer these two hunting-pieces, especially "The Death," to any of Henry Alken's work. That artist, in his humorous work, is very amusing, but in his serious hunting-pieces he is forced and unnatural. The fact is his output, which extended over many years, was enormous; he was highly popular, and he played a great deal to his gallery. His hunters are always being driven at their fences at an impossible rate of speed and could never have stayed through a real run, while his hounds sprawl over the ground in impossible fashion. Sam Alken's hunting-pieces are, in my judgment, far preferable to Henry Alken's as true pictures of hunting life; and I wonder that they are not more in request and better known. His output was, however, small compared with that of the too redundant Henry Alken. I am indebted to Messrs. Akermann and Son of 157, New Bond Street, for the reproduction of these three pictures, now or lately in their galleries. H. A. BRYDEN.

SILVER CANDELABRA

THE candelabrum having several branches attached to a stem was a familiar object in classical times, and in the Middle Ages branched candlesticks of metal, frequently termed chandeliers, existed. In the case of English candelabra of the seventeenth century onwards, the branches are usually removable, leaving the standard forming a single candlestick. The development of the metal candelabrum—a multiple candlestick—was, therefore, that of the candlestick.

"No objects are more frequent in inventories and accounts than silver candlesticks, both great and small," writes the author of "Old Silverwork," "yet nothing perhaps is more rare than a specimen anterior to the reign of Charles II. Many were melted down with other silver objects during the Civil War." An example illustrated in the "Dictionary of English Furniture," hall-marked for the year 1637-38, has a short cylindrical shaft above a wide grease-pan, and an inverted cup-shaped base. In the years immediately following the Restoration of the Monarchy, pewter and enamel candlesticks are usually furnished with a flat, circular foot and a large grease-pan. For silver candlesticks a fluted classical column, which has a moulded circular base and cap, and shaft resting upon an overhanging member, was a form sometimes adopted about 1680. During this reign also appears the cluster-column stem with a square

base, closely resembling a Dutch original. A candlestick of the late seventeenth century, with baluster form and spreading base, is figured in the "Academy of Armoury" (1688), and is described by Randle Holme as "the form now in use, onely it is left to the workman to adorne his worke the best he can to sett it the more splendidly forth, whether by raised worke, corded or twist work, only making the bottome and flower part round, square, hexagon, or octagon like." This baluster pattern maintained its vogue during the early eighteenth century. The pair of early silver candelabra in the possession of Mr. James Ivory, here illustrated, is an exceptionally interesting example of Scottish silversmiths' work. Rising from a domed moulded foot, the stem divides, and is reunited in a square member terminating in a finial. The two candle-branches finish in sockets, beneath which are grease-pans. Though the simple moulded treatment affords little indication of date, the candelabra bear the mark (P.B.) of Patrick Borthwick of Edinburgh, the maker of the Communion cups (1642) at the Tolbooth Church, Edinburgh.

In a three-branched silver candelabrum from the Duke of Portland's collection (1697) (Fig. 2), and one in the possession of the Haberdashers' Company (1714), the stem takes the form of a baluster surmounted by a finial, the S-shaped branches



1.—PAIR OF SILVER CANDELABRA, BY PATRICK BORTHWICK.



2.—THREE-BRANCHED SILVER CANDELABRUM, 1697.
(From the Duke of Portland.)

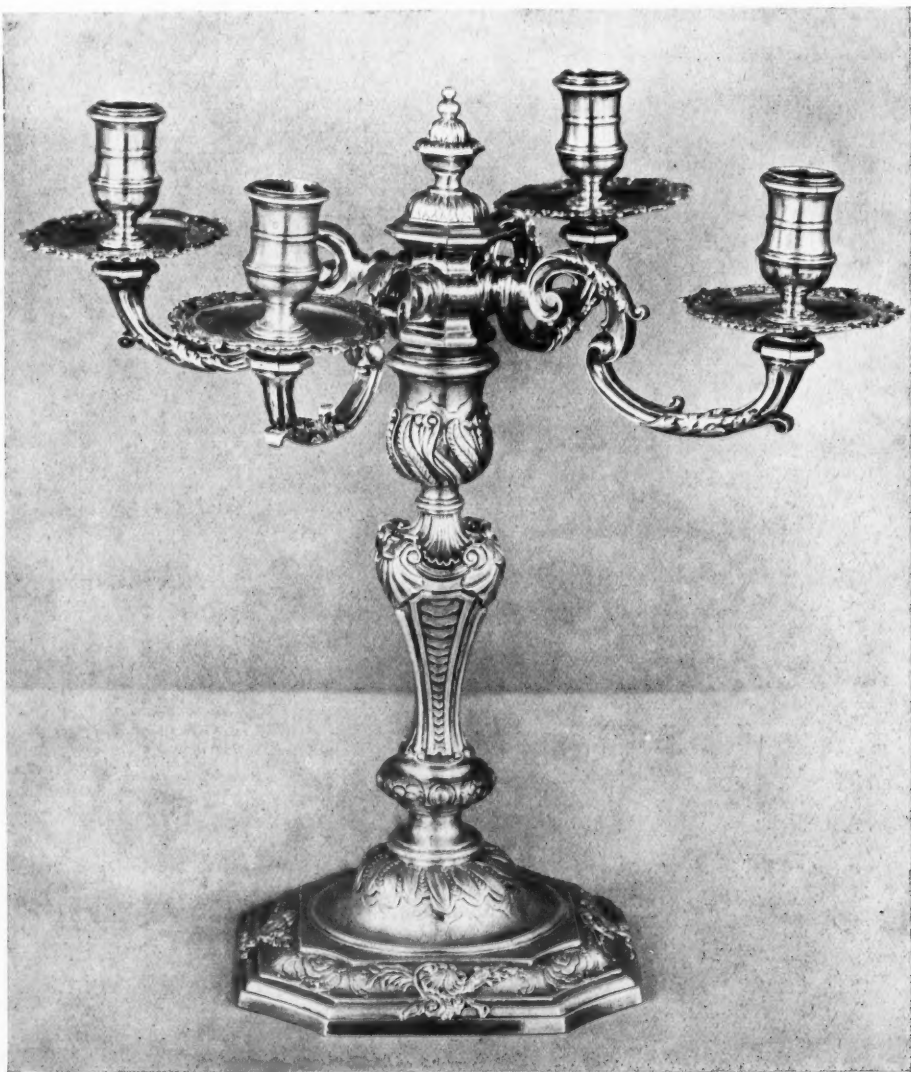


3.—THREE-BRANCHED SILVER CANDELABRUM, 1714.
(From the Haberdashers' Company.)

springing immediately below the finial. In the former the baluster is moulded, in the latter faceted as is the foot. In both these candelabra the branches are removable.

In a four-light candelabrum, by Paul Lamerie (1731) (Fig. 4), simple moulding and faceting have given way to an ornamental treatment of the baluster form, which is chased with shells and scaling, and leaf ornament, still untouched by the rococo taste.

In the second half of the eighteenth century candelabra served as lights on the table, on either side of the chimney-piece, and upon pedestals or *torchères* and commodes. When allied with furniture, and as part of the *garniture de cheminée*, ornamental objects, half-vase and half candelabra, were enriched with ormolu mounts. Most effective alliances between metal and hard stones and spar were designed for Matthew Boulton of Soho, the rich and varied hues of Derbyshire fluor spar especially, and its brilliant surface throwing up the light and classical mounts. In a favourite type of blue-john candelabra, the oviform bodies are set on an ormolu foot and are mounted with looped side candle-branches (which are removable) and a finial which covers a third candle socket. In an elaborate candelabrum of blue-john, at No. 20, Arlington Street, the six candle-branches and the three male figures in gilt bronze which support the oviform body of the vase may have been made at Soho by the foreign craftsmen employed by Boulton. Of similar character is the blue-john candelabrum mounted with ormolu at Saltram, in which the stem of the candle-branches is clasped and supported on either side by a male terminal figure.



4.—SILVER CANDELABRUM BY PAUL LAMERIE, 1731.



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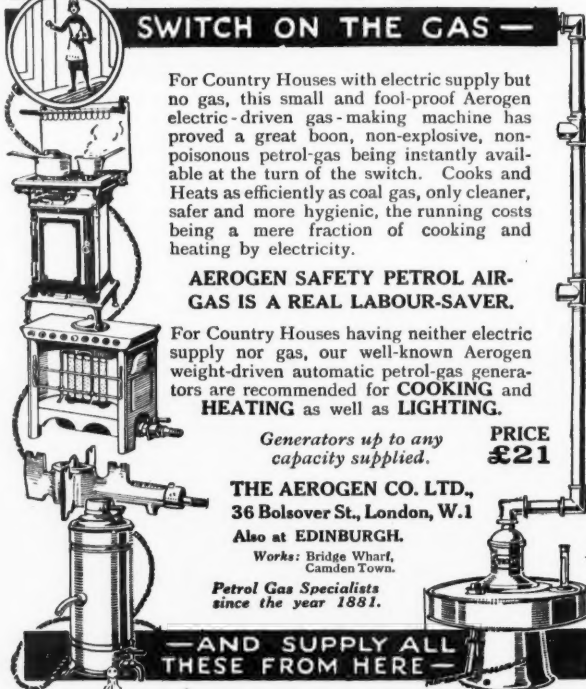
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During the second half of the eighteenth century the term "girandole" is frequently used for candelabra, and after 1766 they are advertised more frequently than candlesticks. In 1767 John Bradburn, one of the Royal tradesmen, supplies, with "two very fine rich terms for candles," a "pair of neat gerandoles to stand on the two terms, with silvered nossells, for the sum of sixteen guineas."

Shortly before 1760 these candlesticks become severer in form. A Mrs. Calderwood, writing in 1757, comments on the variety of French plate candlesticks from 12s. to 2 guineas in price, and adds that the "fashion is now to have them very high and fluted like pillars." The square base also makes its appearance about 1756, and prevails for a little more than a quarter of a century. The classical column was revived and adapted; another favourite type consisted of a vase-shaped nozzle above a tapering pedestal.

In the Regency period, when there was an "extensive application of metal in securing, decorating and furnishing every class of building," tall candelabra were designed and carried out in gilt brass, carrying on the tradition of finely wrought metalwork from Boulton's Soho factory near Birmingham. A writer in 1823 claims that the great improvements that had taken place in both brass and iron foundries within the last twenty years had "elevated this branch of English manufacture far above that of any other country." In George Smith's "Household Furniture" (1808), carved and gilt wood pedestals are designed both to carry vases or for "figures carrying branches

of lights." In all these the robust, florid and distinctly Roman rendering of the classic contrasts with the refinement and attenuation associated with the earlier classic revival. Candelabra at Windsor and at Buckingham Palace, made in Birmingham, are characteristic examples of the style. In the decoration of Carlton House by Henry Holland, candelabra supported by figures were employed, as in contemporary French design, those of the Circular Room consisting of "groups of boys bearing pateræ, surrounded by blossoms of the lotus as sockets for lights."

The set of tall, silver-gilt candelabra for seven lights, made in 1805 by Smith and Sharp, is an exercise in the adaptation of the Egyptian style to which Thomas Hope had leanings. The columnar shaft with leaf capital is surmounted by three female masks and finishes in three pairs of feet beneath closely folded formal drapery. The base upon which this shaft rests is triangular in plan, and supported by winged couchant sphinxes. The six S-scroll candle-branches are set on in two tiers and finish in dolphins holding the nozzle, while there is an additional top socket. There is a set of these at Windsor Castle.

The Sheffield plate candelabra of the late eighteenth and early nineteenth centuries followed the contemporary silver designs, though specialising in slender and elegant types.. The slender branches are sometimes looped, or twisted once round the stem, as in a candelabrum in the Victoria and Albert Museum dating from the first years of the nineteenth century, in which the only ornament consists of fine gadrooned mouldings. M. J.

LIGHTING FITTINGS FOR WINTER COMFORT

ELECTRIC light has made every sort of eye comfort possible, as well as every discomfort, yet people go on suffering the latter. It is no more expensive to have lights well placed than to have them badly placed, and suitable shades are just as cheap as unsuitable ones. It is purely a matter of choice, not of pocket. There is a right sort of fitting for every part of the house, and the general aim should be to get a soft diffused illumination and an entire absence of glare.

Often in an entrance hall one sees a chilly light hanging from the ceiling. This is wrong to start with. A hall should be plentifully lighted, but the lights should be so arranged and shaded that there is a warm glow and an atmosphere of welcome. This result is best obtained by wall lights, with shades of a warm tone. They should be so placed that the shades are about level with one's eyes. This will allow the light to radiate above and below, but not to shine directly on one's face.

The same manner of lighting is applicable to passages about the house. There is no reason why they should be cheerless-looking places. With lights properly shaded they can be made to look comfortable and warm.

As regards the lighting of the dining-room, here at meal times obviously a good light is needed over the table. The familiar pendant fitting, with a silk flounce, is often very unhappy in effect, but if it is used, the shade should be lined with some soft tone of pink or orange, so that the colour may be reflected

down on to the table and then on to the faces of those sitting around. The rest of the lighting in the room should be kept subdued, and only such light allowed as is necessary for serving. A meal loses a great deal of intimacy if the whole room is equally lighted. If electric candles are used on the dining-table itself, the tops of the shades should be closed in; but when wax candles are used, this, of course, cannot be done. In passing, it may be noted that wax candles are now made in the old tapered form and in a variety of lively colours. Apart, therefore, from their use as a means of illumination, they have a decorative value.

In the sitting-room or drawing-room a centre light is only needed when there is entertaining of a kind that requires the room to be cleared. For quiet evenings, for working or reading, it is more comfortable to have lights placed low on tables and so shaded that the light is thrown on to one's work or book. Here, again, the tops of the shades should be filled in, so that no direct rays are thrown on to the walls or ceiling, causing shadows that are displeasing. This manner of lighting is well suited to ordinary home life, but on occasions when there is general entertaining in a drawing-room a centre light and wall brackets are more suitable.

Hitherto, for the most part, electric lighting fittings have borrowed their forms from the candle fittings of past centuries, more especially from Dutch fittings and those that were made in England during the eighteenth century; but latterly there has been an endeavour to treat them in a frankly modern



A SYMMETRICAL ARRANGEMENT WITH GLASS WALL BRACKETS HUNG WITH LUSTRES.



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TWELVE-LIGHT ELECTROLIER AT THE TOP OF A STAIRCASE.

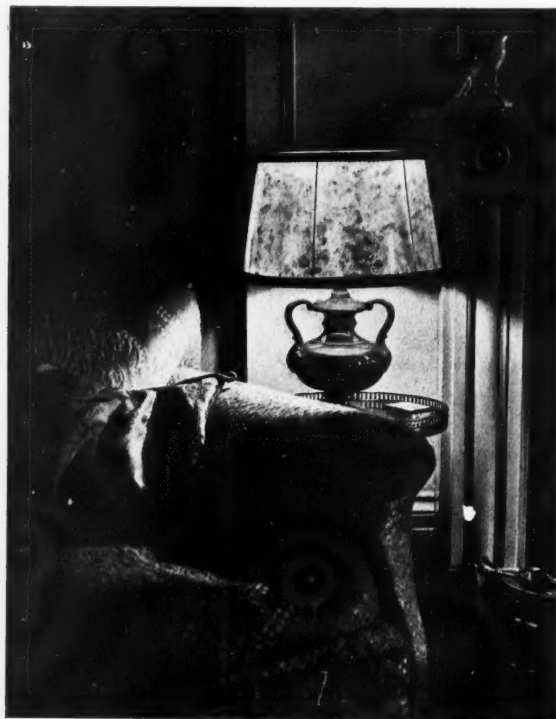
manner. French designers have been remarkably successful in this respect, and some most beautiful fittings have been evolved. They make a large use of glass in one form or another, which catches and reflects the light in a delightful way. The possibilities of coloured electric globes have also been exploited. These new fittings are a real delight.

When we come to consider the lighting of bedrooms, it is realised that special care is demanded in the placing of the lights. There must be a light beside the bed—not above it—and lights on the dressing-table about level with the face when one stands in front of it. This will give a convenient illumination when a lady is sitting before the glass. If possible, lights should be further back than the mirror, so that the rays do not strike the glass. In addition to the bedside light and dressing-table lights, a general light will be needed in relation to a long mirror, which should be on a separate switch, so that it can be turned on when needed.

The kitchen and service quarters should be pleasantly illumined. Of necessity the lights must be practical and businesslike, but there is no reason why they should not be carefully shaded. For the kitchen, a centre light close to the ceiling, with a globe of frosted or ribbed glass, is excellent. The scullery must have a light so placed that the sink is well illumined.

For a servants' sitting-room the same methods should be adopted as for one's own sitting-room, the lighting being made comfortable and pleasant.

The foregoing relates chiefly to electric lighting, but the other illuminants demand their share of attention.



A PARCHMENT SHADE WITH THE TOP FILLED IN, THROWING ALL THE LIGHT DOWN FOR READING.

Where acetylene is used, one is able to have candle fittings, for the flame is exactly like that of a wax candle, though twenty times as brilliant.

With ordinary gas, or petrol-air gas, there is not the same freedom in the placing of lights as with electricity, and it must be admitted that gas fittings are, for the most part, of very indifferent design. The incandescent mantle has, of course, entirely superseded the old bat's-wing burner, but it is not generally known that for house lighting one can now have clusters of two or three small mantles within a globe or shade. These give an extraordinarily good light, and the burners have regulators which enable just the right proportion of air and gas to be consumed. Where gas systems are used, if the interior supply piping can be made of rectangular section in place of the usual cylindrical tube it is very much more pleasing in appearance and inconspicuous when laid along mouldings.

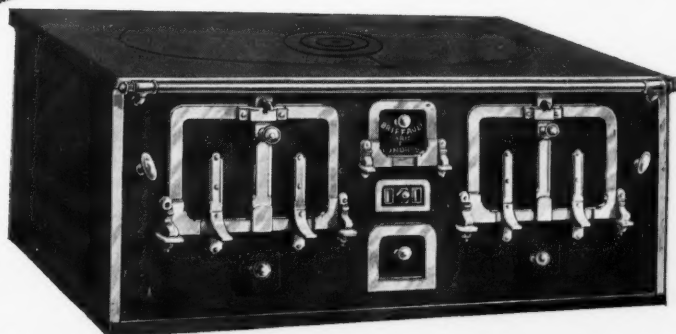
Those who have neither gas nor electricity, but must rely entirely on oil, can either use some of the new paraffin lamps or petrol-vapour lamps. The former burn paraffin inside a mantle, and a very bright light is thus obtained. Petrol-vapour lamps have a container from which petrol is forced by slight air pressure to the burner. These lamps are wickless, the burner being pre-heated with methylated spirit. They are obtainable both in the form of table lamps and for use as pendant lights, or wall lights.

R. S.

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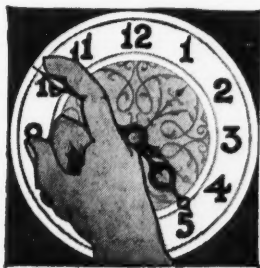


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THE LIBRARY



A DIGNIFIED AND COMFORTABLE ROOM PANELLED IN PINE.

THERE are very few rooms in the house so dear to me as the library. It is the place where every bad or dreary passage of life can be remedied. If one is bored by one's neighbours, one can rush to Jane Austen and sink deep, deep into the company of that delightful bore, Mrs. Norris. If one suddenly longs to spend money, one can rush to Mr. Wells or Miss Anita Loos and get off safely into a world of wealth with Mr. Kipps or Miss Dorothy. The depth to which one can sink into a book is a test of age, or, rather, of perpetual youth. It should be treasured beyond Celanese shares or permanent waves. Fortunately, it can be induced. The quiet colour, the peace and noiselessness of the library, call it quite definitely. Every specialised room calls on some such mood; the restaurant, the board-room, the snugger, each has its own suggestions to make in its own particular voice. A library is just as individual, and how much more inviting! "Come," it says, "whatever you want, be it possible or impossible, you shall have it here."

There was a time when only papas and politicians had a freehold in the library. But in those days (it is believed) politicians used sometimes to nod, and papas used the library mainly as a place of judgment and execution. So they lost their freehold. We have changed all that nowadays. Not merely out of modern wilfulness either, but because of a real change in our national reading habits. A great deal of snobbery and exclusiveness about reading is disappearing. We are beginning to own up that reading is legitimately a pleasure, and not only a disagreeable duty. No one would be ashamed now to reply, if asked, "What are you reading?" "Only a novel!" Few would blush if caught with a detective story. Those read now who never read before. The antithesis to the scholar used to be the sportsman, but nowadays as much is written on football, tennis and golf as on Greek syntax or the Shorter Catechism. The library ought to be everybody's room, and its shelves ought to open their arms to the whole wide world of books. The colour scheme for the library should be dominated by the fact that books are



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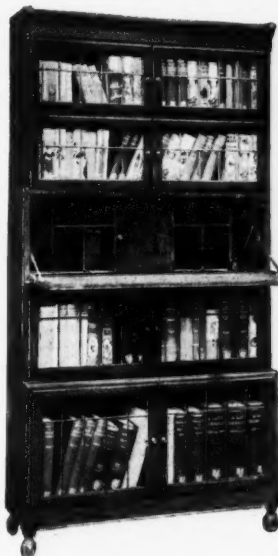
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decorative and various in colour. Walls and hangings should not compete for attention with the books themselves. Hence the decorative scheme should really be based on the colour of the shelves. Whether these be white or natural grey, unpolished oak or mahogany, they must give the keynote, and the contrasting colour (if a contrast be made) must be harmonised with it. The prevailing colours of book-bindings are sober, and a very pleasant effect can be got if the walls, carpets and paintwork are kept quiet in sympathy with them, and the bright note of colour struck by accessory pieces of painted furniture, such as nests of drawers and bookracks.

As to the bookshelves, even the simplest forms are perfectly decorative, for rows of books give a delightful texture. The only necessary point is that there should be shelves for books of all sizes. There is a useful little device for deep shelves, an elevator which raises the back row of books above those in front. This fitment gets one out of the usual difficulty in dealing with pocket editions. There must also be cupboards at a low level for large volumes and portfolios. One of the most useful innovations is a special fitment for holding gramophone records.

If the shelves are grouped, their lines must be in harmony with the main architectural features of the room. Recessed or projecting features may break the line of a long bookcase, and balance windows or fireplace opposite. Built-in writing desks or nests of drawers, or cupboards, may come in admirably here, if the lighting is suitable. A man may design such features to suit his own habits and his own possessions. But sectional bookcases are now made which are adaptable to any such designs.

The keeping of books clean is enough to drive any housekeeper mad, especially in town. There are only two ways for it. Either the books must be frequently gone over with a really good vacuum cleaner, or else they must be kept behind glass. The modern sectional bookcase, with a slip-in glass shutter, is almost a necessity. For small bookcases, the ordinary glass door is

all very well; but for big ones it is apt to be a nuisance. The earlier types of shuttered bookcase were clumsy, but now the patterns made are extremely pleasing. A glass-fronted library wall has not quite the charm of the open shelves, and for this reason some varying feature, or piece of built-in furniture, is especially interesting here.

Subsidiary furniture in the library is needed for the books which are to lie about for immediate use. One must also have a place at hand for papers. Here comes in the use of painted furniture, as we have noted. Here also must be included a revolving bookcase, or one of those useful low tables, provided with bookshelves below.

A library needs comfortable chairs, chairs in which you can stretch out and take your ease at full length. The more deeply you can sink into your chair, the more deeply you can sink into your book. Nothing is worse than the large deceptive armchair which is too erect in the back, too high in the arms, and too hard in the seat. No one can read in a strait waistcoat, or in the pillory. The long-armed basket chair comes as near perfect comfort as anything I know. I would not be ashamed to have a floor-sofa in my own library. For serious work there is the chair that sits up to the writing-table. There is scope for good design here. An old chair of the Empire period is sometimes as near perfect as may be. As to tables, a need sometimes overlooked is that of a table or a flap large enough to take big maps. *A propos* of maps, the old-fashioned globes are a part of the traditional library that should be kept.

The lighting of the library has two essential points. One is, that the shelves must be lit. Ideally, each shelf should have its own fitting, so that any section can be lit up without be-dazzling and disturbing people who may be reading. But a good strong flashlamp serves. The other is that there should be plenty of reading lamps, shaded, preferably in green, from a direct light on the eyes.

G. G. M.

CENTRAL HEATING FOR THE HOUSE

MODERN METHODS OF SECURING COMFORTABLE WARMTH THROUGHOUT.

IT is a not unlikely though unwelcome surmise that the disagreeably wet summer and early autumn which we have experienced, with its excessive quantity of what the weather reports have taken to calling "precipitation," must be followed by a season which will be characterized by the contrary natural process of evaporation—in other words, a season of damp and fogs. In these circumstances the attractions of a continuous heating system available generally rather than locally are greatly reinforced, and if advantage is to be taken of it, it is quite time that the decision to install such a system should be made. There are, no doubt, many house-owners who are, at the present time, considering this matter, and a general survey of the principal alternatives available may be of service to some of them.

Anyone embarking on a central-heating scheme is first called upon to make up his mind whether it is intended to be the sole or principal means of warming, or whether it is to provide what may be called a background of warmth to the local incidents of open fires. Both from economy and trouble-saving points of view, thoroughgoing central heating will certainly win hands down, and now that for noisy, dusty and bulky coke may be substituted quiet, clean, space-saving oil, the certainty is even greater. Not everyone, however, is prepared to forego the charm and sociability of the fireside, and to many such the needs are



CORNER OF A DRAWING-ROOM, SHOWING GRILLES OVER HEATING PIPES CONCEALED IN RECESSES ON EITHER SIDE OF THE WINDOW.

met when the hall, stairs and passages are warmed by central agency, so that the chilling draught no longer enters rooms each time a door is opened, and the passage from fireside comfort to the night's rest is not delayed by a knowledge of the dank coldness attending the transit thereto.

A further point to be decided is whether central heating is to be independent of other aims, such as domestic hot-water supply or local heating by the boiler fire. Speaking generally, it will be found that for anything more than the small house (where more than one continuously burning fire would possibly be an extravagance) it is better to separate entirely the heating system from any connection with hot-water supply. This for the excellent reason that hot water is constantly needed—in summer as in winter—and a boiler which is equal to combining an adequate supply for winter heating with the all-the-year-round supply of hot water must be something more than sufficient when the latter demand alone falls on it. There are, of course, specially designed boilers—such as the "Sentry" duplex and the "Sulzer Niplos"—which give combined services in houses of medium size, and in some circumstances these are useful; or the "Luplus" attachment for automatic draught control, adjusting the effort of an ordinary boiler to its task, will be of service in connection with a heating system designed to give also hot water on the indirect system (which

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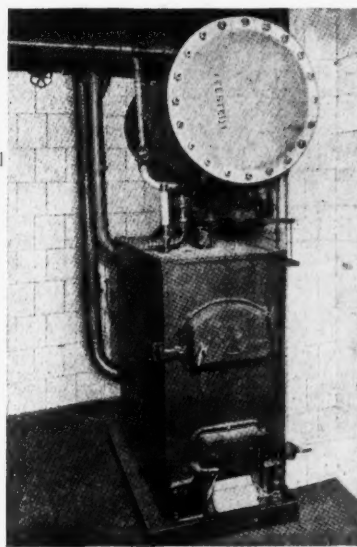


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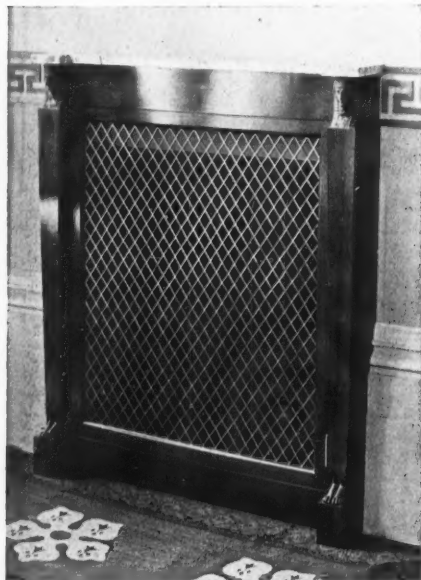
subject will be treated in a subsequent article); but complete separation of the heating plant is in most cases preferable. The utilisation of the boiler fire for direct local heating is quite another matter, since heating is its function, from any standpoint. Most heating boilers are of such a character that their relegation to a stokehole or boiler-room is a matter of course, and the supply of fuel and need for periodic stoking, with its attendant noise and dust, make this always the better plan. Such hot-water stoves as the open-fire "Aquaheat," however, which will heat up to twenty radiators, may be quite fittingly installed as a hall fire, giving the appearance as well as the fact of cosy comfort, and it is not at all unseemly for a boiler like the "Ideal Classic" to find a place in the gun-room, so that direct radiation and drying effects may be enjoyed.

The central-heating distributors which hold the field are circulating hot water and warmed air. Steam at atmospheric pressure is often used in extensive heating systems, but in the private house it presents needless complications. Low-pressure hot water—that is to say, water subject only to the pressure due to the head of water in the pipes—is the most commonly used and the most generally useful.

Warm air, however, supplied from a basement furnace which, burning coke, draws fresh air to an outer jacket surrounding the heated firepot and delivers it in large volume through a grating in some central position such as the hall, has manifest

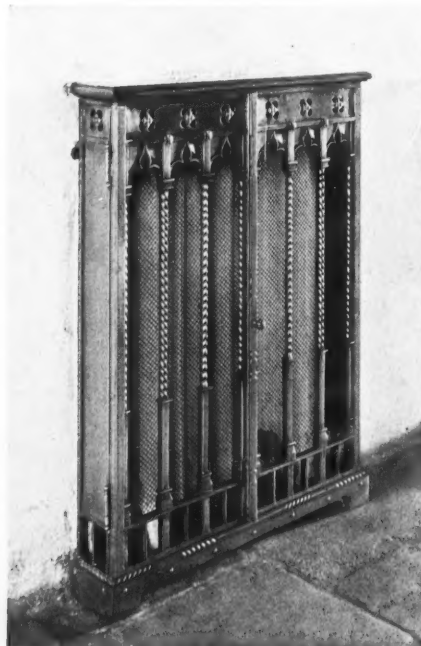
advantages for installation in old houses where the runs of piping would be difficult and costly to arrange, and might mar good panelling or other interesting features. Such a system is particularly suitable for the partial needs before mentioned, where the hall, stairs and passages are required to be warmed, and there is nothing to compare with it for economy and ease of installation. All that is needed is a basement room with flue outlet available, and the furnace can be installed and working in four days at a cost of £75.

A hot-water heating system depending for distribution on pipes and radiators in which a circulation must be maintained takes more scheming. While it is not now essential that the boiler-room should be sunk below the ground-floor level, where that is possible, circulation is usually much simplified—particularly in houses not planned for central heating—for the reason that circulating pipes will fail to maintain the necessary flow if dips are formed; and the



RADIATOR CASING OF "EMPIRE" CHARACTER WITH WIRE-MESH FILLING.

The obvious purpose of casings is to exclude radiators from sight, but it is most desirable that they should be of such design as not to prevent the heat coming out into the room or hall in which they are placed.



WROUGHT-IRON RADIATOR CASING IN A STONE-FLAGGED ENTRANCE HALL.



HERE A RADIATOR OF MODERN TYPE IS SET UNOBTUSIVELY UNDER THE WINDOW, WHERE IT WARMS THE INCOMING AIR.

lowered heating chamber permits return circulations to cross doorways by carrying them below the floor. A large installation, with electric current available, can have the circulation accelerated by a motor pump, or there is a small, simple, and entirely automatic appliance called a "booster," which utilises the expansion of heated water to compress imprisoned air, and impart a rhythmic impulse to the circulation. This gives an almost free hand in arranging pipe runs and boiler position. In installing hot-water circulation in existing buildings it is generally easiest and most efficient to adopt what is known as the "drop" system, conveying the heated water as directly and rapidly as may be to the highest point of the system by a main rising flow pipe, and distributing in the roof space in such manner that vertical drop pipes in carefully chosen positions may serve all the radiators needed in passing the various floor levels, subsequently reuniting at ground floor or basement ceiling level and returning the partially cooled water to the boiler, where it is again heated and continues to circulate as before. In most cases the actual effective heating will be done by radiators, of which there are new types lately introduced which can be tucked neatly away in window seats, as well as the more ordinary types. There is also, however, the invisible panel system in which walls or ceilings may be heated by buried pipe coils bedded in the plaster.

The fuel most generally employed is still coke, but oil—not paraffin or kerosene, but various grades of heavy or semi-diesel oil which can be handled without danger—has now seriously entered the lists, and there are several automatic oil burners now available which can be fitted to all but the smallest heating boilers if electricity to drive a fan-motor is at hand. While it cannot be claimed that the cost of oil fuel as against coke shows a cash economy apart from the saving of labour in handling, stoking, clinking and disposing of refuse (all of which items disappear entirely where oil is used), yet the relative cleanliness, noiselessness and controllability of oil must result in its final triumph. Not the least of its advantages is its complete susceptibility to thermostatic control.

In America most of the domestic oil burners are designed to operate on the lighter diesel oils, but, as these in England cost nearly £1 more per ton than the heavy oils, it has been necessary to design for the home market a burner and equipment capable of handling the heavier, cheaper grades of oil fuels.

The question of hard or soft water, which may be troublesome as relating to domestic hot-water supply, hardly enters into heating work, as the water in the boiler and pipes remains throughout a whole season, subject only to partial replacement from the feed tank to make good the relatively small loss from evaporation. In this connection it may be said that ample boiler power, admitting the maintenance of adequate temperatures without ever unduly forcing the fires, reduces the amount of evaporation and also the cost of maintenance generally.

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It must strike many people as odd that the admirable heating system of the ancient Romans—that of warming the actual floors and walls of their rooms by the presence of numerous hypocausts (or flues) from a central furnace—has never been seriously revived in this country. In the hollow porous terra-cotta partition and floor slabs which are a commonplace of modern fire-resisting

construction we have something very closely resembling the Roman hypocaust tiles, and of jointless floorings there are no end. In the highly original and progressive schools erected by Mr. Widdows, the Derbyshire Education Architect, I believe the experiment of floor-warming has been tried, but, so far as I know, no heating firm has ever exploited such a system.

E. G.

MODERN BATHROOM FITTINGS

EFFICIENCY AND LABOUR-SAVING ARE THE KEYNOTES OF THEIR DESIGN.

PEOPLE may have a liking for antique furniture in their sitting-room, dining-room, library or study, but in the bathroom everything must be "up-to-date." An "antique" bathroom is no more favoured than an "antique" motor car. Here, indeed, is one of the two rooms in the house of to-day that is frankly and satisfactorily modern, the other room being the kitchen.

There have been great changes in the equipment of the bathroom. Fitness for purpose, efficiency and hygienic value have all been the dominant factors in design, and the result is seen in many excellent fittings. Moreover, the possibilities of colour in the general decorative treatment have been exploited. Instead of the bathroom with stark, white-glazed walls, and everything in the same hospital-like key, we have bathrooms aglow with bright colour, adding pleasure, even gaiety, to one's ablutions. And this is especially appropriate because the bathroom generally has a sunless aspect.

Our present concern, however, is with the actual fittings rather than the decorative treatment of the room. First, then, the bath. Present-day choice is between one of two kinds—either a cast-iron bath with a porcelain-enamelled surface, or a glazed fireclay bath. Each has points in its favour. Most generally adopted is the porcelain-enamelled cast-iron bath, perhaps because it costs less and is not so bulky. It is a very different thing from the bath it superseded. The older type had an ordinary enamel surface, a mere skin over the metal; but the porcelain-enamelled surface of the modern bath is integral with the cast-iron body. Very considerable difficulties have had to be surmounted in reaching the present perfection of enamelled surface, which is so lasting and wear-resisting. The cast-iron expands and contracts under varying degrees of water temperature, and it was necessary, therefore, to find an enamel



A SUNK BATH AT PORT LYMPNE.



IN A TOWN HOUSE, WITH PAINTED WALL DECORATION.

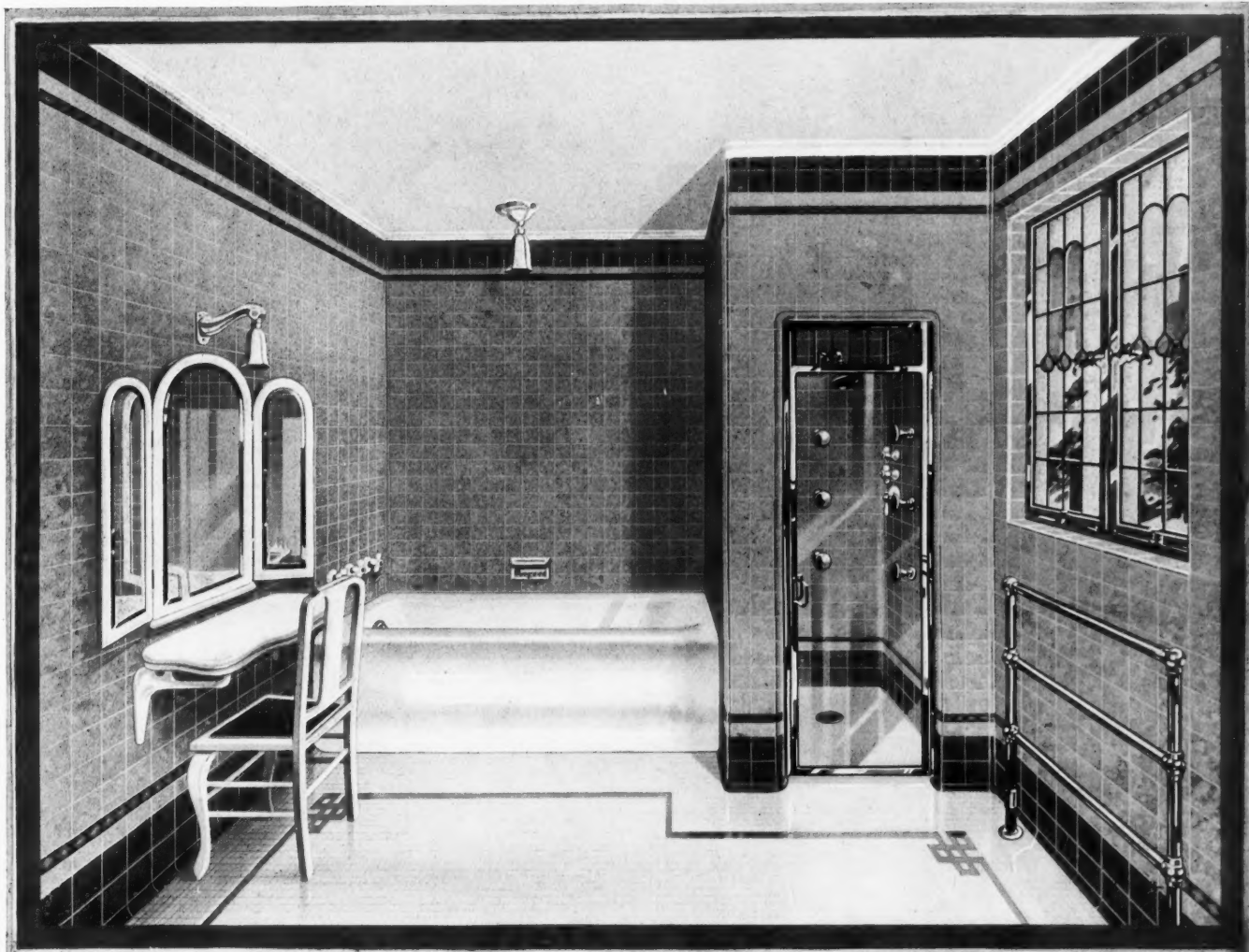
that would expand and contract in precisely the same manner. In the process of manufacture the bath is brought to a bright-red heat, and the enamel, in finely powdered form, is then sieved over it. Afterwards the bath is returned to the furnace, and the enamel becomes thoroughly fused on the iron, the process being repeated until a glaze of sufficient thickness is obtained. Baths of this kind are commonly made with legs that raise them to a height that enables the floor underneath to be cleaned without difficulty; but the more modern practice is for the bath to have enclosed sides that preclude all harbourage of dust and dirt. This is attained either by having panel slabs of marble or enamelled iron, easily removable, so that the waste-pipes and other details of plumbing may be readily accessible; or, better still, by forming the bath entirely in one piece.

The glazed fireclay bath has a very solid appearance, but owing to its thickness, more hot water is needed to get a satisfactory bath, and some little time must elapse before the chill is taken out of the fireclay.

In passing, stress may be laid on the necessity to see that the highly glazed surfaces of these modern baths are not spoiled by the use of cleaning material of an abrasive nature, because when once the high glaze has been taken off by these means it can never be replaced. A rag moistened with paraffin is excellent for keeping the bath in perfect condition; soap and hard water marks can be removed by it. The bath manufacturers also supply special cleaning powders which can be recommended.

A shower may be fitted over the bath, but, owing to splashings, this is not really satisfactory unless the bath is built in between walls, so that a rubber curtain can be drawn across the front. Much more might be done with the shower bath. At very little cost a corner of the bathroom could be specially fitted with a shower, a section of the floor being finished with terrazzo, dished

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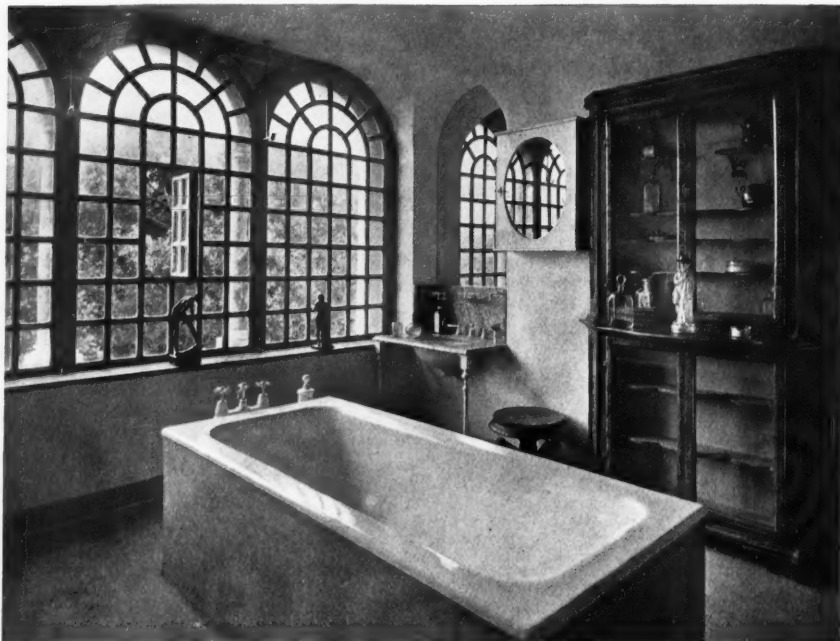
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to carry the water away to a waste, and a couple of glass sheets fitted to form an enclosure. A shower bath can be obtained far more easily than an ordinary bath, for whereas the latter needs at least 20 gallons, a hot shower is given with one-fifth that expenditure of water.

An excellent accessory to the bath is a recessed soap-holder of glazed material built into the wall. This is a permanent fixture, most useful, and involving no trouble in upkeep.

After the bath comes the lavatory basin. Glazed earthenware or fireclay is best for this. In Victorian days it was common practice to have a cupboard built below the basin, enclosing the pipes; but this is now discarded. Not only did it make the fitting unsightly, but also the cupboard front was in the way of anyone using the basin. Modern practice, therefore, favours either a basin carried on a frame-like stand with slender metal legs at the front, or a pedestal basin, the pedestal being formed of glazed material and so designed as to enclose the supply and waste pipes.



IN A COUNTRY HOUSE, WITH ENCLOSED BATH STANDING FREE IN THE CENTRE OF THE ROOM.



WELL APPOINTED, WITH SHOWER AT END OF BATH.



A SMALL BATHROOM WITH ENCLOSED BATH OF MODERN TYPE.

As regards the actual shape of the basin, an oval bowl is pleasant and satisfactory, and it is especially convenient to have the taps to right and left rather than in the centre. A splash back with shelf for toilet requisites, and a mirror above, are often incorporated in the general design.

A w.c. is often included in the bathroom equipment, with low-down cistern, but the writer, at least, thinks that this is undesirable, and that this item of equipment is best relegated to its own compartment.

A cupboard for toilet requisites must be included among the fittings of the up-to-date bathroom, and it is best when made with an enamel or cellulose surface that is unaffected by steam. There is a whole range of bathroom fittings, including cupboards of this kind, towel rails, racks, etc., made of a horn-like material with a polished surface that requires no cleaning other than an occasional wipe with a damp cloth.

The necessary bathroom stool can be obtained with the same finish, and having, of course, a cork seat. For the shaver there are mirrors with extending toggle-arms, enabling the glass to be drawn out and set at any desired angle.

As regards taps, nickel-plated ones or taps with porcelain-enamelled jackets, on which the enamel is fired in the manner already described in connection with the bath, may be used. The former are much neater than the latter, and, so far as everyday wear is concerned, they are most serviceable. Latest and best of all is chromium plating. This has the appearance of nickel-plating, but never becomes dull or tarnished.

Towel rails in the well equipped bathroom will be heated, being virtually radiators on the hot-water circuit; but where no such system exists it is worth noting that towel rails can now be electrically heated or even gas-heated, and nickel or chromium plated.

Lighting fittings must also be considered. For general lighting there is nothing better than a ceiling light with the electric globe totally enclosed in a dust-proof opal shade; while for shaving purposes a local light by the mirror should be provided, or the mirror itself may have a bull's-eye light fitted into it.

R. R. P.

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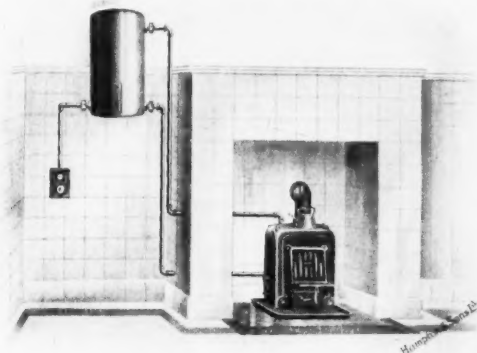
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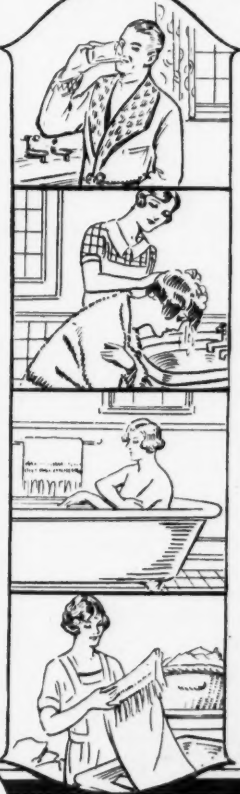
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THE ESTATE MARKET

LORD FURNESS'S SALE

RAPID progress has been made with arrangements for various auctions at an early date, among them, notably, being that of a very large and valuable group of properties in the north of England on behalf of Lord Furness. Successful auctions are reported, and sales both before and after public competition of almost every type of property that has come into the market. In the case of one large domain in the vicinity of Peterborough, private treaty seems to be reducing the lots that will remain for auction to almost negligible proportions.

BRATTON COURT, MINEHEAD.

BARONESS WENTWORTH has instructed Messrs. Knight, Frank and Rutley to offer Bratton Court, Somerset, at Minehead at an early date. The property, about 741 acres, includes the old manor house and the village of Bratton. It is in the centre of stag hunting and polo.

Since the recent auction the remaining portions of the Wynstone Place estate, Brookthorpe, near Gloucester, including the residence, have been sold by Messrs. Knight, Frank and Rutley in conjunction with Messrs. Bruton, Knowles and Co.

Tweenways, Kempsey, a residential property, has been sold by the firm in conjunction with Messrs. Ingman and Mills.

Encroft, adjacent to the Rugby Ground at Twickenham, will come under the hammer of Messrs. Knight, Frank and Rutley. The property comprises long building frontages and excellent sports grounds.

Two Ways, Bray, a riverside property belonging to Mr. J. H. Crispe, is for sale by Messrs. Knight, Frank and Rutley in conjunction with Messrs. Eiloart, Son and Inman. The residence, a reproduction of a Tudor half-timbered house, enjoys charming views of the river and the pastoral country beyond, and stands in grounds of 1½ acres.

PROPERTIES OF LORD FURNESS.

LORD FURNESS has instructed Messrs. Knight, Frank and Rutley to offer for sale by auction certain of his properties in the north of England, including premises in West Hartlepool, Middlesbrough and Darlington, comprising 344 houses and several shops. The sale will include the estate of Ormesby, a property for development, of nearly 1,000 acres adjoining Middlesbrough, as well as 68 acres known as Tunstall Hall Farm, West Hartlepool.

Lord Peel has instructed Messrs. Knight, Frank and Rutley to offer his town residence, No. 52, Grosvenor Street, Mayfair, for sale by auction in December. The residence possesses a fine suite of entertaining rooms in French styles.

Collington Manor, Bexhill, the property of Mr. Daniel Mayer, is to be sold by Messrs. Knight, Frank and Rutley. The manor house, recently enlarged, is half-timbered, with a tiled roof, and it contains fine oak panelling. The old English garden of 4 acres forms an ideal setting for the house.

The firm has sold by auction, for the executors of the late Gustave Charles Aguet, No. 42A, Great Cumberland Place, Marble Arch.

A GROSVENOR SQUARE SALE.

THE sale of No. 49, Grosvenor Square, one of the houses overlooking the gardens, built in Portland stone, beautifully decorated in period styles, with a wealth of oak panelling, carved, marble, walnut and other chimneypieces, is announced by Messrs. Collins and Collins. The house has a winter garden, the floors and walls of which are of rare and costly marbles. It possesses a beautiful antique Venetian fountain. The house was recently owned by Lady Miller and has been the subject of a very large expenditure. Many of the ceilings are handpainted and the mural decorations of the billiard-room are in Spanish leather.

The rare furniture and the contents of Leighton Hall, near Shrewsbury, will be sold next Monday and five following days by Messrs. Hall, Wateridge and Owen.

TOWN AND COUNTRY HOUSES.

A FEW days ago one of the choicest town houses in the market, No. 27, Kensington Court, was offered by Messrs. Hampton and Sons. Although it is within a short distance

of Kensington Road traffic, Kensington Court, particularly the part where this house stands, is absolutely quiet. There are four houses detached surrounded by their gardens with sunny south-east aspects. This house is a freehold and has been the subject of considerable expenditure.

Messrs. Hampton and Sons, write: "The alteration and renovation of Marlborough House recalls how inseparably it is connected in the public mind with Queen Alexandra and her circle. Now one, who was for so long in her entourage—Colonel Sir Henry Streatfeild—is giving up his town house, 81, Gloucester Place, Portman Square, selling his choice collection on the premises on October 10th and 11th, and retiring to his country seat. The Streatfeilds have owned Chiddingstone Castle, near Edenbridge, since the Conquest."

Entrusted to Messrs. Hampton and Sons for sale are two noteworthy old houses. One is The Court, Ightham, a house that dates back to 1575, which has had a good deal of money spent upon it in recent years, so that the wonderful old-world features remain; and yet it is a comfortable house to live in and contains eight or ten bedrooms and good reception rooms. The gardens and grounds are delightful, and there is a large ornamental water and a lime avenue over 200yds. long. A seventeenth century house, the other one for sale, is Butlers, St. Mary Bourne, near Andover, a half-timbered thatched property in a glorious position in one of the beauty spots of Hampshire, a house full of old oak beams and rafters, ancient fireplaces, bacon-curing chambers and other interesting features. This also has had a lot of money spent upon it and is a moderate-sized place, having five or six bedrooms, in addition to three reception-rooms. This property Messrs. Hampton and Sons are offering by auction at St. James's Square on October 25th.

Town and country sales notified by Messrs. Wm. Willett, Limited, include two, jointly with Messrs. Hampton and Sons, in Melbury Road, Kensington, and Chelsea Park Gardens; one in Lennox Gardens, with Messrs. Chesterton and Sons; one in Cadogan Gardens, with Messrs. Gouldsmith and Sons; one in St. Leonard's Terrace, with Messrs. Peter Jones, Limited; and one in South Bolton Gardens, with Messrs. Frampton, Knight and Clayton; and many others in Chelsea and elsewhere. Hove property figures conspicuously in the same list, and there is a Brighton house in Preston Park Avenue, in the sale of which Messrs. Reason and Tickle co-operated. Many Willett-built houses on the Dover Park estate, Roehampton, have found purchasers. For executors, the firm will sell a detached Willett-built house in Elsworth Road, Hampstead, on Thursday, November 3rd.

INGMIRE HALL SOLD.

IN a recent note on the fact that the estate was for sale, we remarked that the historic home of Sir John Otway, the Royalist, and later, until the last few years, of the Upton family, Ingmire Hall, Sedburgh, would not linger in the market at its then quoted price. Sporting rights are prized, and Ingmire affords not only shooting, but some of the best salmon and trout fishing in the country. The property was offered on the instructions of the executors of the late Sir J. S. Harwood Banner, at the Town Hall, Kendal, by Messrs. Thornborrow and Co., and was not sold. The estate in one lot, which comprises the manor house and 450 acres, in addition to shooting over 11,500 acres and one and three-quarter miles of salmon and trout fishing, was withdrawn at £27,500. Lot 1, the residence and 123 acres and fishing, was bid to £11,500. As this lot was not sold the remainder of the property was not offered, the executors not being disposed to cut into the estate unless Lot 1 can be realised.

We are now informed by Messrs. Thornborrow and Co., that "Lots 1 to 5 inclusive of the estate, comprising the sixteenth century mansion and the park lands, the Manor or Lordship of Sedburgh, Hebblethwaites Farm, four cottages and Briggflatts Farm, extending to an area of 252 acres, which they recently offered by auction at Kendal, on behalf of the executors of the late Sir J. S. Harwood Banner, Bt., have been sold by private treaty to Captain Parlour."

A CHILTERN MANOR HOUSE.

WENDOVER MANOR HOUSE, and 22 acres, have been sold by Messrs. John D. Wood and Co., in conjunction with Messrs. King and Chasemore, to a client of Messrs. Blessley and Spyer. Six miles from Aylesbury and not much more than an hour's motor run from the City, this freehold embraces a house, the original portion of which is of considerable antiquity, believed to have been built about the sixteenth century. The modern wing was built in 1870. The gardeners' cottages are probably seventeenth century work, and the stabling was built in 1735. Wendover, a few minutes' walk from the property, is situated in a most healthy position on the northern extremity of the Chiltern Hills, about 400ft. above sea level, and its broad High Street, with large trees on either side, and its old tiles and thatched roofs, present a pleasing vista. The Church of St. Mary, which dates from the twelfth century, adjoins the property. Hunting is obtainable with the Whaddon Chase, the Old Berkeley and the South Oxfordshire Foxhounds. Golf may be played at Ellesborough, about two miles distant, or Berkhamsted, eight miles away. Trout and other fishing is obtainable in the district. The property is free of tithe and land tax.

LANGDON COURT, PLYMOUTH.

NEARLY 400 people attended the auction of this estate by Messrs. Fox and Sons, in association with Messrs. Viner, Carew and Co. Mr. John Fox officiated. Bidding was brisk throughout and as a result of the auction fifty-four lots changed hands for a total of £44,031. The principal holdings sold were Train Farm, 104 acres, £3,650; Knighton Farm, 104 acres, £3,700; West Wembury Farm, 159 acres, £4,700; Mount Pleasant, 42 acres, £1,500; Langdon Barton Farm, 230 acres, £5,650; 102 acres of cliff land; £3,000; Farm Barton, 88 acres, £3,000; Taylors Farm, 60 acres, £1,800; and Prince Farm, 97 acres, £2,050. Mewstone Island, only a few acres in extent, half a mile from the mainland, was sold to an Exeter bidder for £500.

By direction of the personal representatives of the late Colonel Sir Wm. Watts, K.C.B., the freehold residence, known as The Priory, Branksome Wood Road, Bournemouth, is to be offered by auction on November 10th by Messrs. Fox and Sons. The firm issues a register of property with a good map of the Bournemouth area.

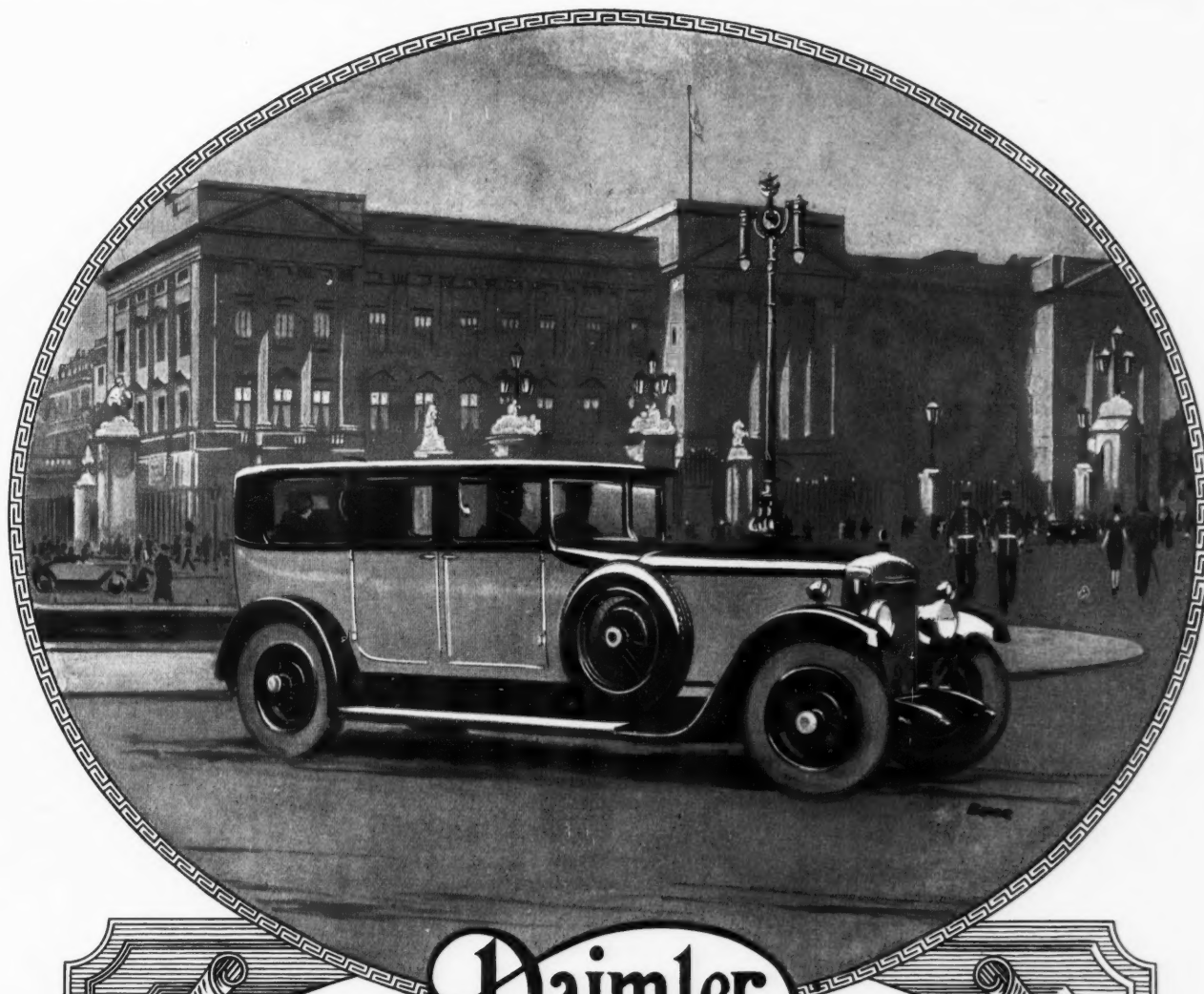
Before the auction Messrs. James Styles and Whitlock sold by private treaty the freehold known as Stuchbury Lodge Farm near Banbury, extending to about 320 acres. The property carries a stone farmhouse with cottage and extensive range of farm buildings.

A £55,000 TURNOVER.

IT is reported by Messrs. Bruton, Knowles and Co. that they have sold by private contract Callow Hill estate, a residential and sporting estate of 212 acres, near Monmouth; Woodfield, a residential property near Ross-on-Wye, 77 acres; Southwick Park, 80 acres, near Tewkesbury; Farmhill Park, a Georgian residence with 60 acres, near Stroud; The Grange, a country residence at Hanley Swan, Malvern; Sherwood, a residence at Churchdown; Pincott Farm, a Cotswold farm of 63 acres; Beechcroft, a Cotswold residence near Stroud; Wyeshurst, a small residential property in the Wye Valley; Wynstone Place, near Gloucester (in conjunction with Messrs. Knight, Frank and Rutley); Whitecroft, a Cotswold residence, near Nailsworth, 7 acres (with Messrs. Davis, Champion and Payne); Kooteney, at Newnham-on-Severn, with 19 acres; Dover's Cottage, a Cotswold residence, near Broadway; Mead House, a small residential property of about 18 acres, near Chepstow; and a number of smaller properties, building land, and business premises in and on the outskirts of Gloucester.

Brandshatch Place, Fawkhams, 60 acres, has been sold by Messrs. Ewart, Wells and Co. just after the auction. The property was in first-rate repair, and it was offered at the "upset" price of £4,500. Messrs. Ewart, Wells and Co. have sold Applegarth, Godalming, about 3 acres, on behalf of Lady Jardine; also (in conjunction with Messrs. Geering and Colyer) Spring Grove, Marden, which they offered to auction a short time ago.

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BARKER COACHWORK

OLYMPIA, 1927



THIS year the British Motor Show attains its majority, for this is the twenty-first of the series, and the event is being celebrated at Olympia in a fitting manner. While this year's exhibition does not contain so many different makes of cars as it has sometimes done in the past, there has never been a greater variety among the cars shown, nor has the great building ever held so many exhibitors catering for the needs of the motorist in other ways than by the provision of chassis. The Accessory and Component Section constitutes a record, and the Coachwork Section is also above the average.

The Olympia Show is the most international of all the great motor displays, and this year its internationalism becomes more complete than it has been since the war, as the products of late enemy countries are to be seen for the first time since 1913. Of the hundred stands occupied by car and chassis manufacturers, forty-five are British, twenty-one are French, seventeen are American, one is Canadian and the balance is supplied by other European countries, of which Italy is in the majority with eight. It is a characteristic of the Olympia Show, marking a great difference from some held on the Continent of Europe, that the positions allocated to the various exhibitors are determined by their seniority as members of the promoting society and by ballot, having nothing to do with nationality, so that the foreigner has an equal chance with the home manufacturer of placing his wares prominently before the public.

Quite a considerable proportion, perhaps the most important part, indeed, of the business done at Olympia is overseas business. Buyers come from all countries to what is recognised as the world's motor emporium, and it is a fact with which the British motor manufacturer may well be pleased, that never have his foreign trade prospects been so bright. By vigorous efforts, that are barely yet receiving due appreciation, he is re-establishing himself in those markets that he lost to non-combatants in the early days of the war, and he must find cause for considerable gratification in the extent to which overseas buyers, especially in the British Empire, are welcoming his efforts.

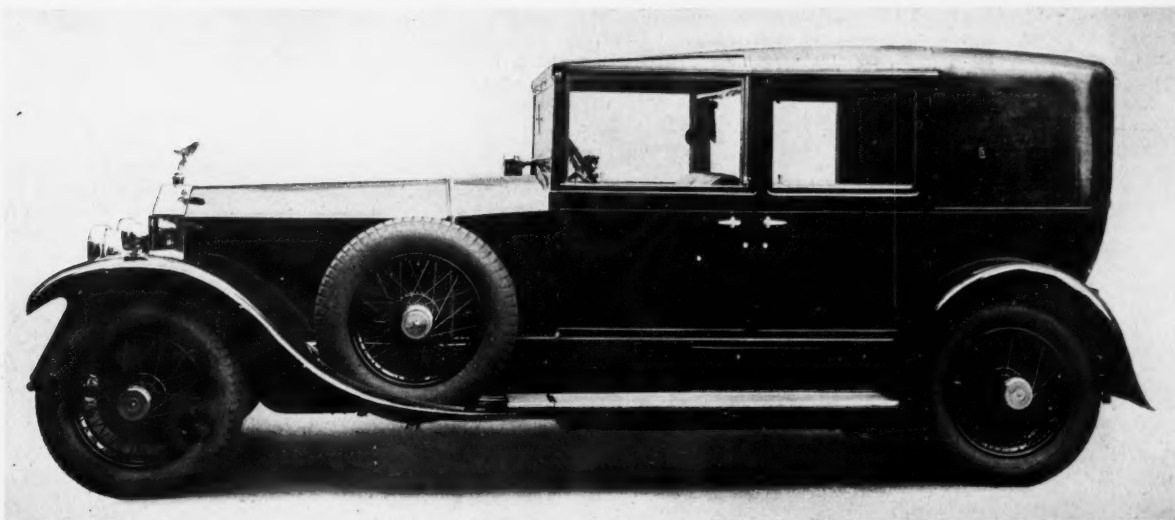
There has recently returned from a tour through Australasia the only purely trade delegation to be sent overseas, and it was a delegation sent on behalf of the motor industry. In its report, that delegation calls attention to the view of the Dominions that any particular industry must regard its overseas

trading efforts in the light of the general question of inter-imperial trade, and to their firm conviction that for quality and service capacity British automobile products have no superior.

It is only recently that the British motor industry has recovered from its wartime and subsequent industrial difficulties sufficiently to be able to compete on the score of what is called "value for money," with the motor industry of America. But now the best value for money cars in Olympia bear the badge of British manufacture according to the regulation that requires the country of origin to be displayed on all exhibits, and the realisation that best value does not necessarily involve lowest purchase price is steadily penetrating overseas.

Since the last Olympia Show much useful propaganda has been effected for British automobile products by outstanding successes in the world of sport. The highest speed attained both on land and in the air stands to the credit of British factories, while several of the more important European trophies have found their way to England. Such achievements seem to concern the "motorist in the street" only indirectly, but it is to them and their like that he owes the motor car that he now enjoys, while their propaganda value not merely to the actual machines responsible, but to the industry as a whole, is incalculable.

To-day everyone is a motorist, and the fact is reflected in the tendencies of modern design. The car of 1928 differs from its forebears in being more comfortable, easier to drive and, more especially, easier to maintain. Technically this year's Show is notable for the large increase in the number of multi-cylinder (more than four) cars that it contains and for an even greater increase in the number of fabric covered bodies, mostly of the closed type, while an interesting minor development is the coming of what is aptly called the "sunshine saloon." These are all things tending towards more comfortable and easier motoring, while the fact that every car mentioned in the following pages is fitted with four-wheel brakes and full electric equipment is sufficient evidence of the attention that is being paid to the safety and convenience factors. If there are no startling technical developments to be recorded, there are several in sight, while it is impossible to suggest that there is any signs of an approach to standardisation or stagnation in design. Cars have never before displayed such individuality and never before has their character been so generally pleasing as it will be in 1928.

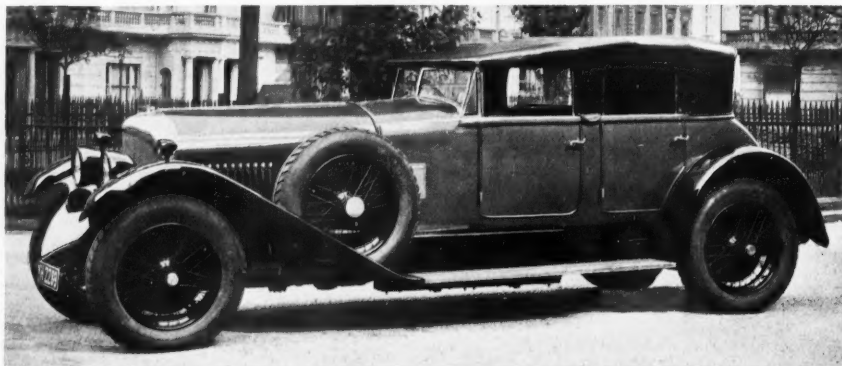


A BARKER ROLLS-ROYCE SEDAN LIMOUSINE DE VILLE TO BE SEEN AT OLYMPIA, HAVING BEEN BUILT FOR H.R.H. THE PRINCE OF WALES.

AMONG THE ARISTOCRATS

WHAT, according to modern ideas, is a luxury car? Any dividing line chosen must necessarily be arbitrary, for any discussion on the question could tackle it from so many different aspects. The high-powered car with seating space for only two passengers is a luxury car by comparison with a vehicle of the same or lower rating which can carry seven or eight people; while, according to some rather bizarre ideas, a luxury car is made by equipping a more or less ordinary vehicle with an over-elaboration of "gadgets" or super-elegant upholstery. But none of these considerations seems to afford a satisfactory defining purpose, any more than does the division according to power rating. After all, the main consideration in the mind of the purchaser is generally that of price, and for the purpose we have in hand it seems convenient to regard as luxury cars those of which the chassis is priced at more than £1,000.

Why are there such cars to-day, and can their existence be justified or sufficient reason given to the purchaser why he should pay £2,000 for a car when he could get for one-fifth the money a vehicle that will give him much the same transport facilities and, in certain circumstances, a fairly close approach to the same road performance? No question may be more readily answered, for nothing is more easily justified than the really first-class automobile. In the first place, there is that very old adage that what is cheapest to buy is seldom cheapest in the long run, and its corollary, that the car that costs most to get in the first instance is often the cheapest and best investment that could be made. In the second place, there is awaiting the discriminating buyer of a really first-class car a pleasure in motoring that he could never secure by any other means. It may be true that the relatively low-priced economy car has improved beyond all measure during the past few years, and it is certainly true that it now offers a refinement of performance that has not hitherto been among its assets; but, however much the ordinary car may improve, the *de luxe* car will always be ahead, showing the way to further betterment. It is the *de luxe* car that shows the way that others follow, and the motorist who wants to satisfy that very natural desire to be among the leaders and to enjoy the very latest and best in road transport must be prepared to pay for his satisfaction. That such motorists exist is amply proved at every motor exhibition held in any part of the world, and that such motorists are generally more than satisfied with their investments most of them are only too willing to proclaim. They have secured a performance and service capacity they could get by no other means; they have an ease in travel

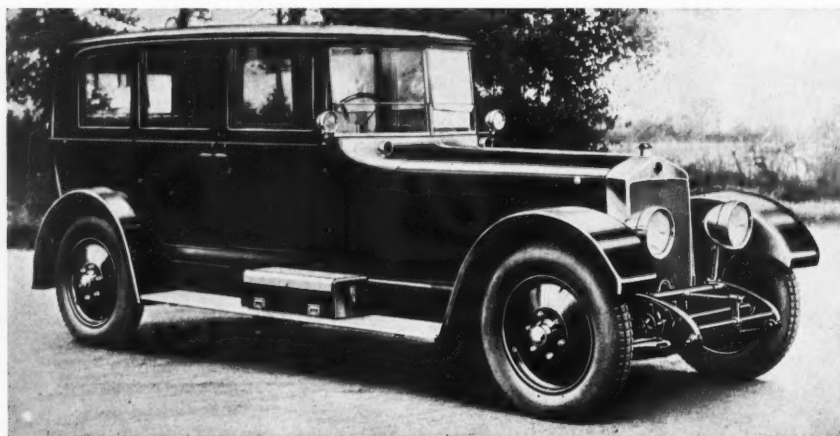


A SIX-CYLINDER BENTLEY WITH GILL COACHWORK.

that no cheap car even pretends to offer; and, finally, they have a pride of ownership that in itself is worth paying for.

Just which is the best car available will always be a matter of opinion, and it is a matter on which opinions are very freely and emphatically expressed. But to whatever car any competent critic at Olympia chooses to give pride of place over all others, he will generally concede that the six-cylinder Bentley (to be seen on Stand No. 126) comes a very close second. This is one of the most recently designed of the super-cars—it made its first public appearance at last year's Show—and it embodies the very latest ideals in all respects, while it is largely based on the rigorous experience of its makers in road and track racing with their four-cylinder cars, which, in turn, owe not a little to their designers' war-time experience with aero engines.

Unlike some *de luxe* cars, the six-cylinder Bentley, as regards both its engine and chassis, is essentially a high-efficiency design. Thus the engine, of which the dimensions are 100mm. by 140mm., giving a rating of 37.2 h.p. and a capacity of 6,597 c.c., has four overhead valves per cylinder, and every detail throughout the chassis vital to really high road performance has received most careful attention. For next season various improvements have been effected in the design, the most important of which are the replacement of one of the two magnetos by a coil ignition system, so that the car now comes into line with general practice for the highest class vehicles in having true "dual" ignition; the radiator has been improved and modified in shape; and a dynamo of particularly large output is now mounted at the front of the crank-shaft, protruding under the radiator, and the fuel tank is of no less than 25 gallons capacity. The car is available in two—instead of the previous three—wheel-base lengths, either 12ft. or 12ft. 6ins., and the chassis price is now £1,575, an increase of £75.



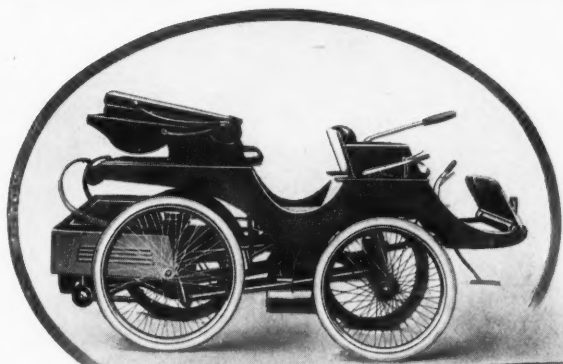
A FINE SAMPLE OF CHASSIS AND BODY FROM THE LANCHESTER FACTORY.

One of the most interesting exhibits at last year's Olympia was the new double-six Daimler, a car bearing a name that has always been prominent among motor vehicles of the highest class. This year the double-six becomes available in a smaller edition than the Fifty, which is, however, retained and at the unchanged price of £1,850 for the short chassis (12ft. 11½ins. wheel-base) and £100 more for the long chassis (13ft. 6ins. wheel-base), which is probably the largest private car chassis now in regular production. The new "Thirty" as the small double-six is called, is available in four different wheel-base lengths, the longest being 12ft. 8ins. and the shortest 10ft. 11ins., and the chassis prices range from £1,430 for the first-mentioned down to £1,130 for the last. In design the engines of these two cars are practically the same, consisting of two blocks of six cylinders as used on the Daimler six-cylinder cars, arranged on a common crank-case at an angle of 60° to each other, and, of course, the general chassis lay-out follows regular Daimler practice, with the feature of a distinct iron sub-frame for carrying the body, this sub-frame being mounted on and insulated from the chassis proper through the medium of rubber blocks.

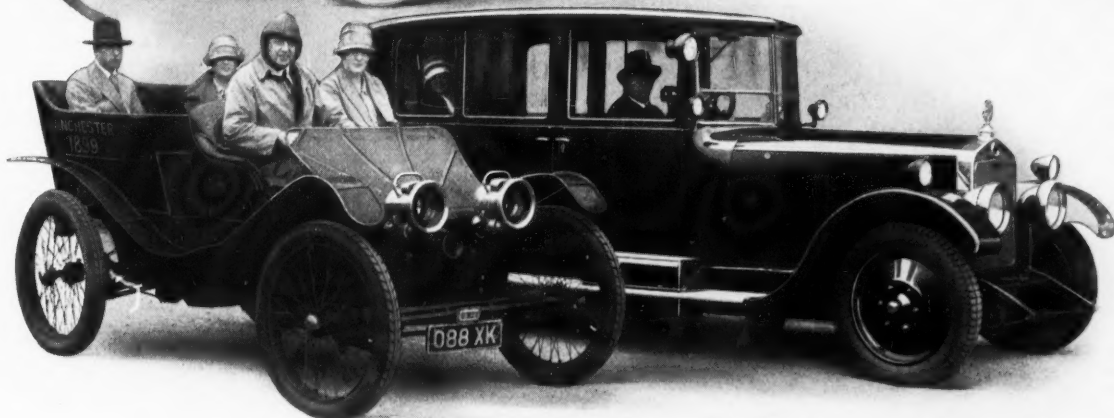
As an example of engineering ingenuity combined with the utmost attainable refinement in road performance, it is difficult to think of anything better or even possible than these double-six Daimlers. That the engines are large—the respective power ratings are 49.4 h.p. and 31.4 h.p.—may account for some of the fascinating road manners of the cars; but size alone cannot account for all, and the smoothness and silence of running of these cars are things that few critical motorists will regret paying for. In addition to the chassis, the Daimler Company also make bodies, in which respect they are, if not unique, distinctly rare in their class, and the complete cars on these double-six chassis range from £2,800 down to £1,570, this latter being the price of the coupé on the short wheel-base Thirty, a car that, in view of the engine and comparatively small dimensions of the complete vehicle, should have a quite extraordinary road performance.

In addition to the double-sixes there are the four six-cylinder Daimler models, each one of which is essentially a *de luxe* car in its class, though only one, the 35/120, falls within our present definition. This is no light car, for it is available in four wheel-base lengths, of which the largest is 13ft., which gives a chassis price of £1,200, as compared with the £100 less for the shorter wheelbase models, the smallest wheel-base being 11ft. 10ins. This 35/120 Daimler is available as a complete car from £1,175 to £2,000; but, in view of the enormous range of coachwork offered and the combinations of various chassis and coachwork, it is impossible to attempt here even a casual survey of the whole Daimler range. But this stand should fully

"Pre-eminent among the World's Finest Cars"



1895
/ 1927



*Thirty Years
of
Higher Grade Car Design*

A visit to the Lanchester Stand at Olympia affords you an opportunity of closely studying the nearest approach to perfection in motor car design and construction. It is in itself an exhibition of fine craftsmanship — an outstanding example of the best that the motor industry of the world has to offer.

STAND 128
OLYMPIA

MORE than thirty years of automobile development is illustrated in the picture of these three Lanchester Cars. They represent milestones in the history of the British motor industry, and stand for an unparalleled experience.

The year 1895 may be called the Birth year of the motor car in Great Britain, and the first Lanchester (seen at the top of the illustration) was the first all British built four-wheeled petrol driven Car.

That the result of this unequalled experience should be revealed in the present 21 h.p. and 40 h.p. Lanchester Cars is the natural order of things, and it is in the design and construction and enduring dependability of these models that the motoring world sees the highest achievement that automobile engineering has yet attained.

Illustrated Catalogues of Lanchester 40 h.p. and 21 h.p. 6-cylinder models, containing photographs and specifications sent on demand. A trial run arranged at any time that suits your convenience. Dunlop Tyres standard.

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THE LANCHESTER MOTOR CO., LTD.,

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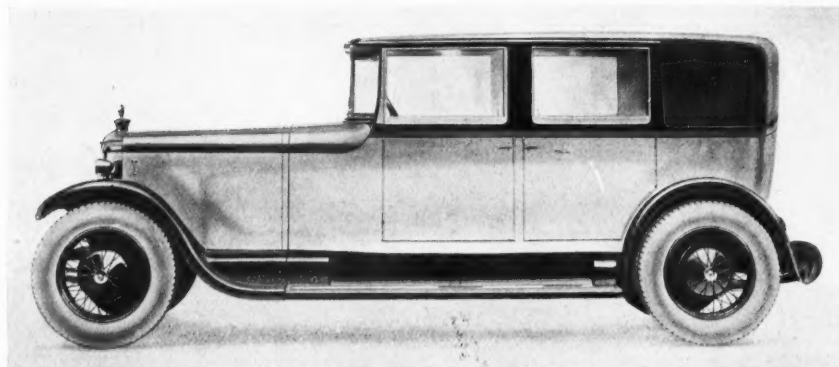
"Let a British Car reflect your Pride of Ownership"

retain its reputation of being one of the most crowded throughout the whole period of the Show.

An excellent example of the Continental school in high-class automobile work is provided by the Hispano-Suiza exhibit on stand No. 156. This car has long been established on the British market, and before the war was noted for its extremely high performance by comparison with that of other cars of about the same power rating (in those days 15.9 h.p.). To-day the high performance aspect of the car is fully maintained, but the chassis is a very different affair, having an engine rated at 37.2 h.p. for the standard model and 45 h.p. for the sports, which latter shares with one British and one Italian chassis the distinction of being the highest priced in Olympia—at £1,950. The standard Hispano-Suiza chassis is £1,650, so that, in whatever form the car be bought, it is among the two or three most expensive foreign cars on the British market. The exhibits at Olympia consist of a special sports saloon-limousine by Hoopers and a Sedan de Ville by Barkers, the respective prices of the two cars being £2,500 and £2,607.

Another high-class Continental car, in this case Italian, is the Isotta-Fraschini, which habitually constitutes an exhibit that never fails to fascinate the connoisseur in engineering and automobile design. The engine is of the straight eight type, and is rated at 45 h.p. (bore and stroke 95mm. by 130mm.), and to it must be given quite a useful slice of the credit for the growing popularity of the straight eight power unit—and if only all straight eight engines were made like this Isotta one would be inclined to prophesy that before very long it would be the most popular type of engine in use for cars of the highest class. The Isotta chassis is available at three prices—£1,750, £1,850 and £1,950—the first price being for the standard model and the last for the super-sports, which is thus brought on to the same price line as the big double-six Daimler and the Hispano-Suiza.

The oldest British car manufacturer is, of course, Lanchester; and, more than this, the men who pioneered the British motor industry and did more than any others to bring along a British car are still directing the affairs of the Lanchester Company. At a time when motor cars could only be made legally abroad on account of the cramping red flag legislation obtaining in this country, the Lanchester brothers



THE NEW 30-H.P. DOUBLE-SIX DAIMLER.

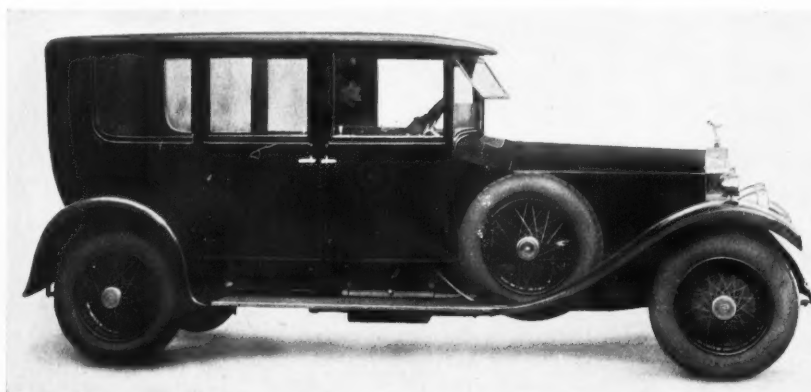
were hard at work in almost surreptitious experimenting, and from that day to this the Lanchester car has led automobile design. There is hardly a feature making for more efficient motoring to be found on the modern car—with the possible exception of the six-cylinder engine—that was not first developed on the Lanchester in very early days. Practically every car in the Show that claims to have particularly good suspension has Lanchester suspension; while the live axle is another Lanchester innovation as near to being universal as makes no odds. It is, therefore, hardly necessary to indicate the Lanchester exhibit as one that simply

chassis are £1,800 and £1,050, these prices including in both cases a much more comprehensive equipment than is usual with cars of this class.

The actual exhibits consist of a seven-seat enclosed-drive limousine on the Forty chassis, and a two-three-seater fixed-head coupé with a striking body scheme, and a six-seat enclosed-drive limousine, on the Twenty-one chassis. The bodywork of this last car is by Hoopers, and of the other two by the makers of the chassis.

A real difficulty in describing cars of the class now under consideration is the temptation encountered to describe each one of them as the best. It is not

an unreasonable temptation, for not one of the chassis falling into this class but will find some thoroughly competent and serious judge who will have it the best in Olympia. But when one comes to the Rolls-Royce (on stand No. 68) one knows that the great majority of Show visitors, experts and inexpert alike, will be ready to back any such premier award bestowed. Whatever particular

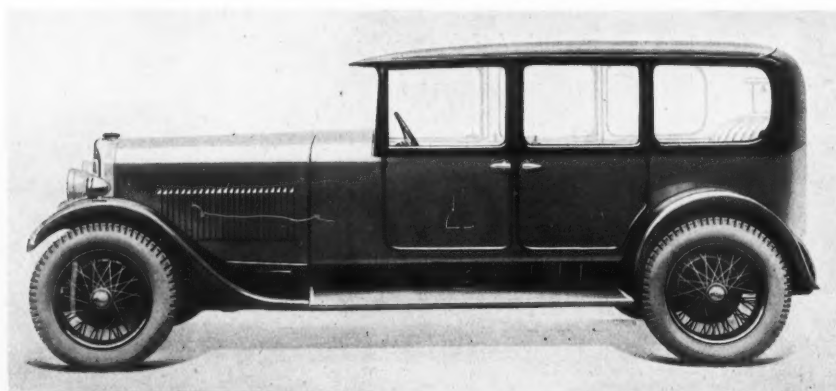


A ROLLS-ROYCE EXHIBIT WITH HOOPER COACHWORK.

must not be missed, and it also seems to follow that the cars shown are but little different from those that have graced this stand for the past two or three years. There are two models, the Forty and the Twenty-one, the respective actual power ratings being 38.4 h.p. and 23 h.p., and, while there is a certain family resemblance between the two, they are of quite distinct design, one of the outstanding differences being in the gear-box. In both cases this gives four speeds and reverse, but in the larger car it works on the epicyclic principle, while in the smaller it is of the conventional sliding pinion type. The prices of the two

car some particular critic may fancy, everybody acknowledges the unique position of the Rolls-Royce products, and if a premier award must be made at all it may be made to Rolls-Royce with least risk of a protest by anyone worth serious hearing. That a name has come to stand for all that is best possible in any sphere of human activity cannot be without unbounded significance in the sphere in which it originated and still has its being. To equal the Rolls-Royce is the ambition of every motor car manufacturer, whatever his nationality, and that none ever suggests surpassing it is a fact that neither allows of dispute nor calls for comment.

During the past year some improvements have been carried out on the chassis of both New Phantom and Twenty cars, in the shape of hydraulic shock absorbers of the company's own manufacture on the front axle; but otherwise these two cars remain as they have been for some years, with the exception of such improvements and minor modifications that, in accordance with the professed policy of the makers, are adopted whenever experience and adequate testing indicate their desirability. Both chassis remain among the highest priced but best value the motor industry can offer, the New Phantom being £1,850, with a longer wheel-base available at £50 extra, and the Twenty £1,185, this price including the Rolls-Royce six-brake system—four-wheel brakes operated through a servo motor,



ONE OF THE STRAIGHT-EIGHT SUNBEAMS.

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make FIAT intrinsic value
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TWO SPECIAL DISPLAYS.

OLYMPIA STAND No. 69

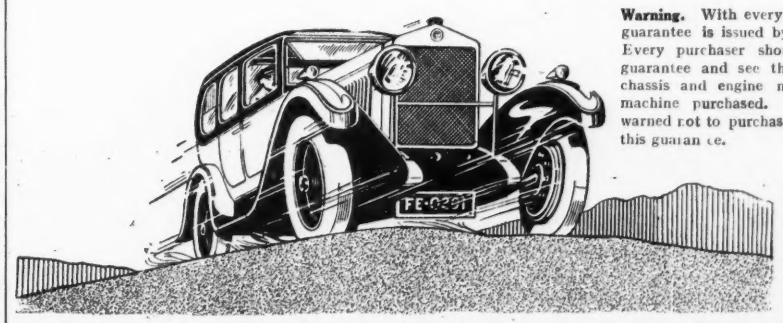
The marvellous 9h.p. model Tourer
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The New 6-cyl. 17/50 h.p. Chassis
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with an independent hand-operated pair in the rear wheels—and four-speed gear-box with right-hand control.

The actual exhibits on the stand consist of a Hooper enclosed limousine, a Barker enclosed landaulette de ville, both on New Phantom chassis; and a Windover coupé cabriolet and a Thrupp and Maberly enclosed limousine on the Twenty chassis. From October 6th until the 16th Messrs. Rolls-Royce have been exhibiting at the Paris Motor Show, and in Paris, as in Olympia, their chassis are used by the leading coachbuilders to show off to the best possible advantage the supreme specimens of the automobile coachbuilder's skill.

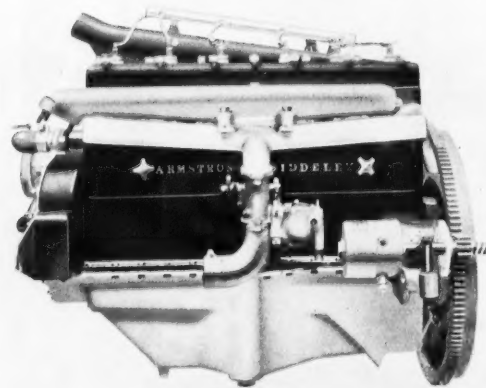
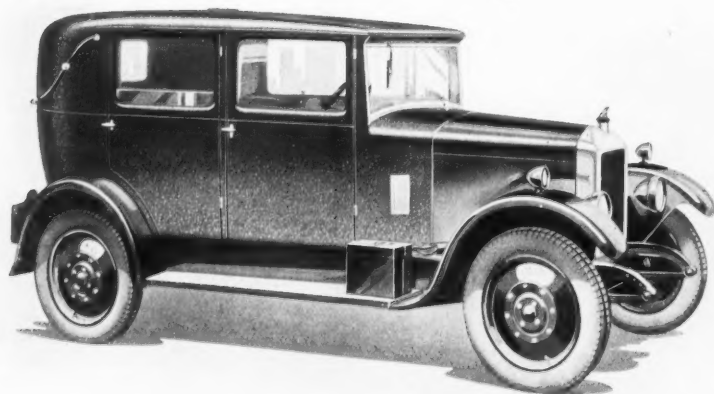
The Sunbeam programme is one of those that have given such satisfaction during the past year as to justify its continuance for 1928. It embraces a wide range of cars from 16 h.p. to 35 h.p., which are well represented on stand No. 127, but of them only two fall into our present class. These are both eight-cylinder models, the Sunbeam company having been the first British firm of standing to undertake the serious commercial production of a "straight eight."

Of the two samples of this type, one is known as the 30 h.p. and the other as the 35 h.p., the respective chassis prices being £1,175 and £1,375, with complete cars available from £1,395 to £1,975. The two chassis are similar in design, with an overhead valve engine, four-speed gear-box and servo-operated four-wheel brakes; but the dimensions of the 30 h.p. are, engine bore and stroke, 80mm. by 120mm., giving a capacity of 4,826 c.c. and a rating of 31.2 h.p., and wheel-base 11ft. 6ins.; while the corresponding dimensions of the larger model are, engine bore and stroke, 85mm. by 120mm., giving a capacity of 5,447 c.c., and a rating of 35.9 h.p., the wheel-base of this chassis being 12ft. 3ins.

Chief interest on the Vauxhall stand (No. 131) naturally centres round the new 20/60 h.p. model; but the 25/70 h.p. single sleeve valve car, introduced by the company some two years ago, is also represented, and it falls into our luxury car class, as its chassis price is £1,050. Not that a high chassis price is needed to convert a Vauxhall into a luxury car, for this 25/70 and that wonderful product, the 30/98—which this year does not grace

Olympia by its presence—would be cars of luxury whatever their selling prices. The 25/70 h.p. has a single sleeve valve engine, a type that was expected to gain strongly in popularity through its adoption by the Luton firm, although the expectation has not been realised. As an engineering job this chassis is, as one would expect any Vauxhall chassis to be, a thoroughly attractive piece of work, and indications of Vauxhall standards of workmanship are seen in such features as the fully balanced crank-shaft with ten bearings; while a most interesting feature of the chassis is the hydraulic braking system, by which two front-wheel brakes, with extremely large drums, are operated in conjunction with the transmission brake behind the gear-box, and the hand lever works a pair of shoes in the rear wheels. With a wheel-base of 11ft. 4ins., this chassis offers the exceptional body space of 10ft. 2ins., due in the main to the very compact assembly of the engine both as a unit and in the chassis. The car is shown as a Princeton tourer to seat five passengers, but there is, of course, a complete range of closed bodies available for the chassis.

AMONG THE NEW MODELS



THE NEW ARMSTRONG-SIDDELEY LIGHT SIX AND ITS POWER UNIT.

"WHAT is there in the way of new models?" "Show us something new," say all the visitors to Olympia as soon as they get inside. No Athenian of old was half so anxious to learn all about some new thing as is every motorist bitten by the Olympia fever, or, as the exhibitors more prosaically put it, suffering from the Show cold. And few motor shows during the past half-dozen years have offered more satisfaction to the seekers after novelty. At the last moment new cars galore have been announced, so that what at one time promised to be a show full of little else but improved last seasons' models becomes, actually, a most memorable occasion by virtue of the large number of new cars that it contains. Of these new cars more than three-quarters have six-cylinder engines; there are rather more than a baker's dozen of entirely new sixes, there are three or four new fours, there is one new

straight eight and one new double six. The following survey of these newcomers does not claim to be comprehensive, but every effort has been made to include in it all those cars that are most worth seeing. Some are interesting from the technical aspect, incorporating some novel or particularly attractive detail of design, others offer particularly easy maintenance—one of the keynotes of the 1928 automobile—while others, again, are what are commonly spoken of as attractive "value-for-money propositions." An interesting aspect of all these newcomers is that they

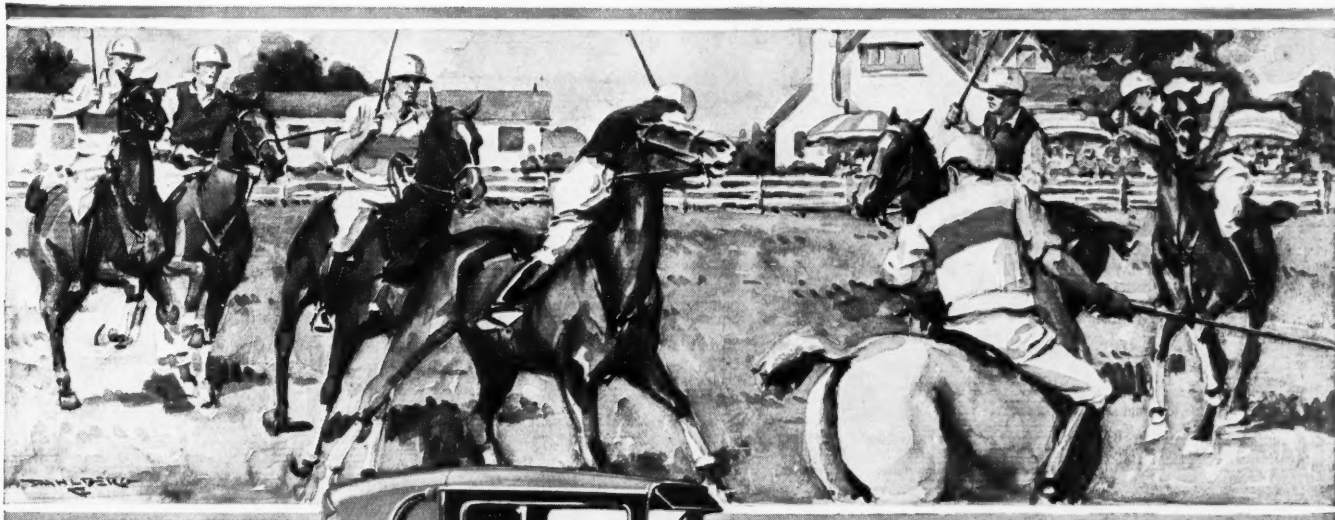
do not supplant but merely supplement other models.

The new Alvis six on stand No. 39 belongs to the popular two-litre size, its engine capacity being 1,870 c.c. with a rating of 14.7 h.p. and, like the four-cylinder Alvis cars, it has been produced with a view to offering a distinctly higher performance than is usual for cars of its size. The standard chassis of this model is priced at £500 and, as in the case of the four-cylinder, there is a sports model available at an extra cost of £50 and carrying a speed guarantee of 80 m.p.h. Apart from the engine, which embodies some interesting features in its cooling system, including a cylinder gasket that does not have to make a water joint and timing gear at the rear end of the crank-shaft, the chassis of this car is in general design similar to that of the four, and the bodywork range is similar for both models, the six-cylinder in each case costing £100 more than the four. The Alvis



A FINE EXAMPLE OF FABRIC COACHWORK ON AN ARROL-ASTER 17-50 H.P. CHASSIS.

A Remarkable New Six!



Having created exceptional standards of reliability in one type of motor car, Dodge Brothers now provide another. Combining all their vast experiences and exceptional manufacturing facilities with those refinements which greater costs permit they have produced a six of unique distinction and quality — the Senior.

A truly remarkable six is the Senior, embodying scores of advanced engineering features not previously brought together in one car. Seven bearing crankshaft, built-in shock absorbers, hydraulic four-wheel brakes and every major development that is proved vital and better.

A six of brilliant performance. Thrillingly alert in traffic — away in second at 45! Amazingly fast on the road — 70 miles, and more, per hour! Masterful on hills, a six cylinder engine packed with power. Flexible and quiet with smoothness unknown before to motordom.

Fashionably designed and finished. Completely equipped. A six whose beauty, appointments and performance place it at once in the company of the elite.

A remarkable new six! A six by Dodge Brothers!

DODGE
BROTHERS
Senior Line

DODGE BROTHERS (BRITAIN) LTD.
FACTORY: PARK ROYAL, LONDON, N.W. 10.

will always be remembered as the only British car by an established maker to be entered in what was for some strange reason called the British Grand Prix of 1927 a fortnight ago.

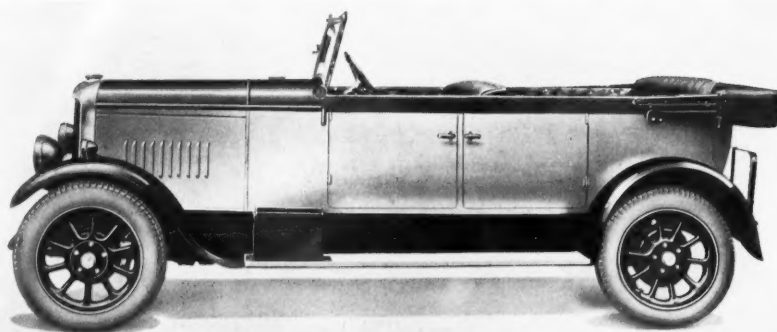
Of various evidences in Olympia of the growing attention being paid to the needs and convenience of the owner-driver, none is more convincing than the one-shot or central spot system of chassis lubrication as now applied to all Armstrong-Siddeley cars (stand No. 60) as well as to some of the Arrol-Aster models. For next year the Armstrong programme consists of the three cars that have been doing so well for the past few years, though the Eighteen now becomes the Twenty, and an entirely new 15 h.p. two-litre six rated at 15 h.p. which differs from other Armstrong-Siddeley engines in that the valves are arranged side by side and the cylinder head is detachable. The chassis of this new car is similar to that of the four-cylinder Fourteen, the wheel-base and track being 9ft. 6in. and 4ft. 8in. respectively, and it seems very moderately priced at £270, the complete cars available ranging from £360 to £435.

The central lubrication system used on the Armstrong-Siddeley chassis is sufficiently important to merit a brief description. It comprises a foot-operated oil pump which draws lubricant from a small tank mounted on the engine side of the dashboard and distributes it under pressure to five main oil pipe-lines which run to different points of the chassis.

These five main oil pipe-lines are connected to the body of the pump, which is so arranged that when the plunger is operated a given quantity of oil is forced into the first of these pipe-lines. The pressure on this pipe-line is then maintained until the given quantity of lubricant has passed on to the bearings connected with it. When this is accomplished, and not before, the pump forces a similar supply of lubricant into the second pipe-line and the bearings connected thereto, and so on until all the pipe-lines have received their measured dose of oil under pressure. Failure of the oil through any cause to pass in one or other of the pipe-lines would be immediately detected by the stoppage of the foot-operated plunger on its return stroke, and the point at which it stops indicates which pipe-line has failed. In practice, however, all the bearings are kept constantly flushed out and fully lubricated, and the chance of a failure is therefore very remote indeed.

The five main pipe-lines supply lubricant to all the chassis bearings that need it.

As a result of the amalgamation of the Arrol-Johnston and Aster motor car manufacturers, the new concern has one of the most comprehensive exhibits in the Show on three stands, the Galloway



THE 14-40 H.P. FOUR-CYLINDER BEAN—ONE OF THE VERY FEW NEW MEDIUM-POWERED FOURS IN THE SHOW.

12-30 h.p. car being on stand No. 63, the 15-40 h.p. Arrol-Johnston on stand No. 106 and the Arrol-Aster cars on stand No. 62. Of these latter there are one poppet valve model, the 21-60, and three with sleeve valves on the lines adopted by the Aster Company some two years ago, and two of these single sleeve valve cars, the 17-50 h.p. and the 24-70 h.p., have one-shot chassis lubrication and silent block shackles for the springs, so that lubrication needs are reduced to the absolute minimum. The 17-50 h.p. chassis is priced at £460, with a complete fabric saloon at £535, while the 24-70 coach-built saloon is £1,285.

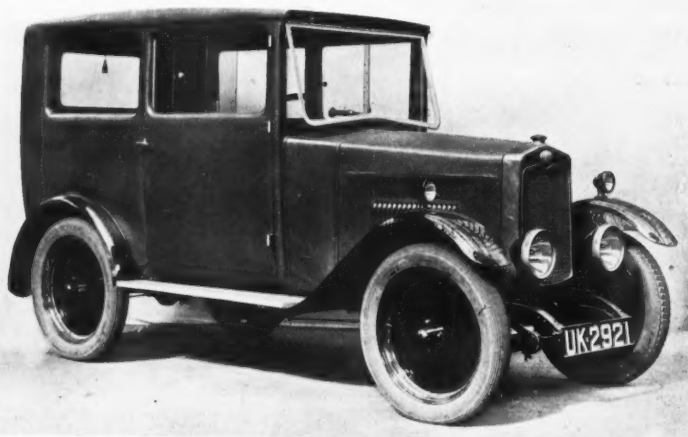
Among the new four-cylinder cars to be seen there is the 14-40 h.p. Bean (stand No. 71), which, although having much the same paper specification as the well known Fourteen, is actually a quite new design. It has been produced largely with the idea of giving a higher performance than the original model, which, however, is not dropped from the programme, and of making a strong appeal to the overseas markets, where the simplicity of a well performing four-cylinder car is likely to secure for it some adherence from the six-cylinder. Of straightforward design, this new Bean differs from the old mainly in having a Ricardo head for its engine, dynamo and distributor very accessibly mounted at the front of the new power unit, which is utterly unlike the old in appearance, separate construction for engine and gear-box and overhead worm drive for the three-quarter floating rear axle, while a departure from previous practice that is rather surprising in view of the intention to market the car extensively overseas, is the provision of thermo-syphon instead of pump water circulation. Undoubtedly an efficient thermo-syphon system can be entirely satisfactory, and it is inevitably simpler than the pump, but prejudice is apt to die hard, and there is a persistent idea among some motorists that any car to be used under particularly severe conditions must have pump cooling. The

price of this new chassis is £245, and the complete cars range from a two or five seater open tourer at £325 to a coach-built or fabric saloon at £70 more. Largely owing to the new and higher radiator provided, this new 14-40 h.p. Bean has an entirely different appearance from the Fourteen, which remains with the 18-50 h.p. six-cylinder model in the programme, the respective chassis prices being £225 and £365.

A newcomer to Olympia, not only in the sense of being a new model but also as the product of a firm that has not previously exhibited, is the Brocklebank (stand No. 28), a two-litre six-cylinder car made by Messrs. Brocklebank and Richards, Limited, of Birmingham. Belonging to the moderately priced class of Sixes, for its chassis costs only £275, the Brocklebank is a car that has been designed primarily to satisfy the owner-driver who wants ease above all things, both in his driving and in the maintenance of his car. The Brocklebank thus has extremely good steering and braking, two respects in which it is indeed outstanding, good springing and exceptional accessibility. Its steering lock is one of the widest offered by any British car, while its hydraulic brakes give a most impressive decelerative capacity. The engine dimensions are 63.5mm. by 108mm., giving a capacity of 2,052 c.c. and a rating of 14.9 h.p., and on paper the chassis is conventional enough with its three-speed centrally controlled gear-box, spiral bevel rear axle and semi-elliptic springs all round. But much ingenuity is to be detected in almost every constructional detail, and the features making for unusual accessibility may in some cases be appreciated on a quite rapid examination of the car, such, for instance, as the hinged instrument board, which, on the undoing of a couple of wing nuts, exposes for inspection all the instrument and electric switchboard connections. Complete cars are available from £385 for the open tourer and £398 for the fabric saloon up to £445 for the coach-built saloon.

Among the small low-priced cars, few have had a more meteoric career than the Clyno (shown on stand No. 64). Comparatively unknown three years ago, it is now one of the most popular on our roads, and for next season it is to be available in two new forms, to wit, a 9 h.p. tourer selling at £145, with a fabric saloon on the same chassis at £160, and a 12-35 h.p. model available at from £215 to £250 for open tourer or saloon complete cars. The new 12-35 h.p. engine has a three-bearing crank-shaft and dimensions of 69.5mm. by 105mm., giving a rating of 11.9 h.p. and a capacity of 1,600 c.c., while desirable features not always found on small cars are 12-volt electric equipment, vacuum fuel feed and four-wheel brake drums no less than 12in. in diameter. The 11 h.p. Clyno is retained with various improvements.

Of the new cars in the Show, few will arouse more interest than the "small"—it is over 30 h.p.—double-six Daimler (stand No. 58), which has already been



GOOD IDEA OF 1928 STYLES AND VALUES IS AFFORDED BY THIS 9 H.P. CLYNO FABRIC SALOON AT £160.

The Supreme SUNBEAM

Proved by Performance

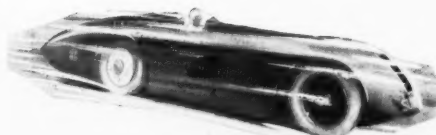
The following are a few of the many outstanding Sunbeam achievements on Land, Sea and in the Air:



The only aerial journey across the Atlantic and back again ever accomplished—7,000 miles in 183 flying hours. R.34 fitted with Sunbeam engines.



British Record Speed for 1½-litre boat 39.26 knots by "Newg" fitted with 1½-litre Sunbeam engine.



Fastest Speed ever attained on land. 203.7928 m.p.h. (207.5 was reached on a one-way run) on the SUNBEAM

1919 The R.34, fitted with Sunbeam-Coatalen engines, crossed the Atlantic to America and back again—the only occasion on which the double flight has been made.

1923 In the Grand Prix de France, Sunbeam cars finished First, Second and Fourth. The only British car that has won this great International race.

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1926 World's Record Road speed—140.6 m.p.h. over a six kilometre course at Boulogne.

1926 Motor boat "Newg," fitted with Sunbeam engine, set up British speed record for 1½-litre craft—39.26 knots. Also won Duke of York's International Trophy and John Ward Trophy.

1927 Fastest speed ever attained on land—203.7928 m.p.h. by Major H. O. D. Segrave on the Sunbeam (mean speed of two runs over measured mile).

See the Sunbeam Cars at Olympia on Stand 127

Six models: 16 h.p. to 35 h.p.
Chassis prices from £425. Five-seater cars from £550.

Dunlop Tyres Standard

THE SUNBEAM MOTOR CAR CO., LTD.

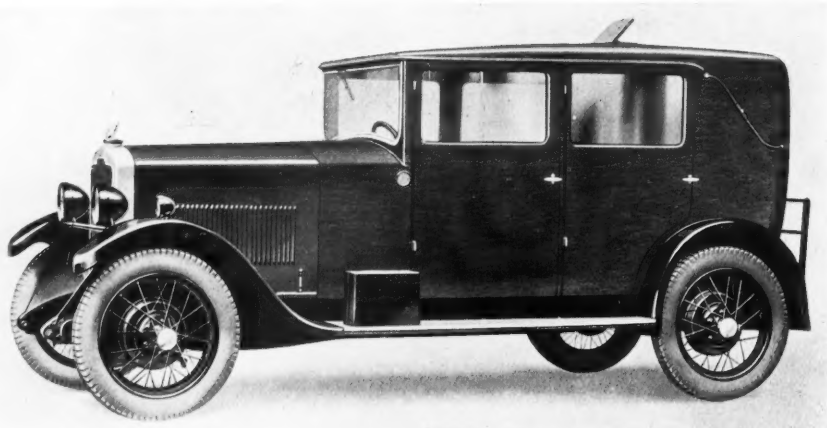
Moorfield Works	WOLVERHAMPTON
London Showrooms and Export Department	12, PRINCES STREET, HANOVER SQUARE, W.1
Manchester Showrooms	106, DEANS GATE

surveyed under the heading of luxury cars, to which class it most emphatically belongs.

The Fiat exhibit (stand No. 69) comprises two examples of the popular 9 h.p. small car, one of the even better known 12 h.p.—the model that used to be known as the 10-15—and a six-cylinder car of 17 h.p. which is quite new and is known as the model 20. It is shown as a polished chassis and as a saloon complete car, and the specification follows much the same lines as that of the 12 h.p., except for the number of engine cylinders and their dimensions, which are bore 68mm. and stroke 103mm. The car has coil and battery ignition, a four-speed gear-box with central control, servo-operated four-wheel brakes and a wheel-base of 6ft. 6in. with a track of 4ft. 7½in., while the equipment includes a head-lamp dimming device operated from the steering wheel.

Another newcomer to the Show, not only in the sense of being a new car, but also one that has never previously been represented at Olympia, is the American air-cooled Franklin (stand No. 12). Having been described so recently in these pages, the Franklin now appears to call for little comment, unless it be that its appearance marks the first occasion on which a high-class air-cooled car has been shown at Olympia. The models exhibited reveal certain important advances over that tested and described recently, for the rear-wheel braking has now given way to four-wheel braking on the hydraulic system, and so a weakness that would inevitably have affected the car's chances of success on the European market has been removed, while the cars will, of course, be available with right-hand steering. Whatever one's views on air-cooling, this Franklin display constitutes an exhibit that should not be missed if only because inspection of the engine with its air draught arrangements visible may serve to amend many preconceived but quite erroneous ideas as to how air cooling works when scientifically and efficiently applied on a big car. The Franklin is shown as a limousine at £1,025, a seven-passenger saloon at £965 and a four-seater saloon at £885, the standard chassis price being £650.

The six-cylinder H.E. (stand No. 33) has not previously been seen at Olympia, although it has been in production for some time, and its ancestor, the four-cylinder model, was quite well esteemed in its day. Both four and six cylinder models belong to the fairly high price category, for the Six, of which the rating is 15.7 h.p., is priced at £590 for the chassis, or £10 extra if fitted with magneto instead of the standard battery and



THE SIX-CYLINDER ROVER FABRIC SALOON, WHICH MAY BE HAD WITH EITHER FIXED OR OPENING ROOF.

coil ignition, while the complete cars range from £750 for the open tourer to £850 for the saloon. The chassis is an entirely attractive design, embodying several individual features, such as a detachable cylinder head of aluminium, side by side valves set at an angle of 12° to the vertical, and cylinder barrels and water-jackets submerged into the crank-case. A notable point about the

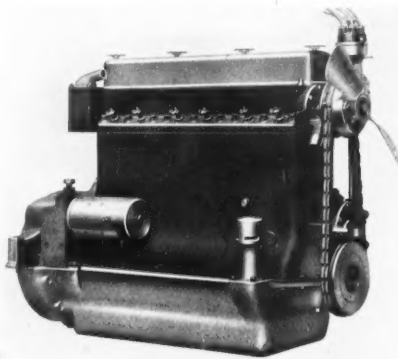
and as a four-door saloon, and it should certainly appeal to the buyer who, without wanting a big or high-powered car, is yet prepared to pay for a vehicle of individuality.

The already wide range of Renault cars, from a 9-15 h.p. four-cylinder at £175 to a 45 h.p. Six at ten times this price, is being increased for next season by the addition of a 12 h.p. Six. This car, differs considerably in its chassis lay-out from established Renault practice, although its engine is of the side by side valve type (measuring 58mm. by 93mm. to give a rating of 12.5 h.p. and a capacity of 1,474 c.c., so that it falls within the official light-car class). The chassis is underslung, a new design of transverse rear spring is used and coil ignition replaces magneto. On this chassis the complete open car costs £279 and the saloons £299. The 26.9 h.p. and 21 h.p. Sixes are being retained for next season without alteration, as also is the 14-45 h.p., the prices of these cars being respectively £775 (chassis) and £970, £455 and £269.

The big 45 h.p. model is shown as a Weymann saloon priced at £2,000.

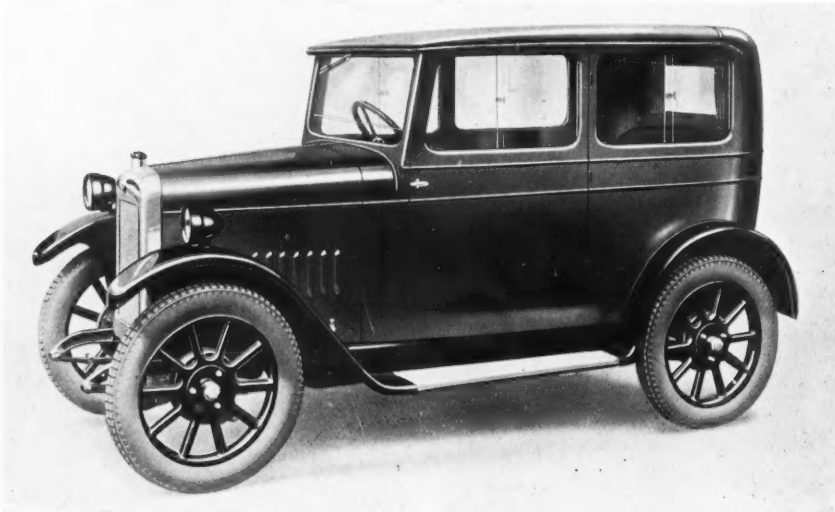
Among makers who have hitherto concentrated on the four-cylinder car but have this year succumbed to the six-cylinder lure must be included the Rover Company, who, on stand No. 99, show their new two-litre Six in addition to the four-cylinder 16-50 and 10-25 h.p. models, the latter of which is also practically a new model, having been elaborated from the "Nippy Nine" earlier this year. The new Six seems a really attractive car from whatever angle it be judged, for its design is modern without being bizarre, it offers good accessibility, and it is of popular size and price, the Paris model fabric saloon costing only £425 with either a fixed or opening roof. The dimensions of the engine are 65mm. by 102mm., giving a capacity of 2,023 c.c. and a rating of 15.7 h.p. The overhead valves are push-rod operated and the gear-box is mounted as a unit with the engine, both being lubricated together from the engine sump, which has a capacity of no less than three gallons of oil. Separate attention to gear-box lubrication is necessary only when this unit has been drained for cleaning purposes, so that one important item in car maintenance is practically abolished, and, as in the 16-50 h.p. four-cylinder model—which is retained in production—the steering gear is arranged at the side of the engine and lubricated from it.

Of the three Star cars in production for 1928 two are Sixes and the other a Four, and of these the 18-50 h.p. Six is new. With a thoroughly sound specification, including an overhead valve engine with seven-bearing crank-shaft and a four-speed gear-box, the chassis is priced moderately at £330, the complete cars shown on stand No. 102 being an open tourer at £450 and a fabric saloon at



THE NEW TWO-LITRE ROVER ENGINE, A NOTABLY CLEAN PIECE OF WORK.

road behaviour of this car is its extremely easy gear change, though on paper the multiple disc clutch (running dry) and four-speed gear-box seem fairly conventional, and the chassis deserves a noteworthy place among those designed with a keen eye on ease of maintenance, for every component may be removed from its place as a unit without disturbing any other. The car is shown as a chassis



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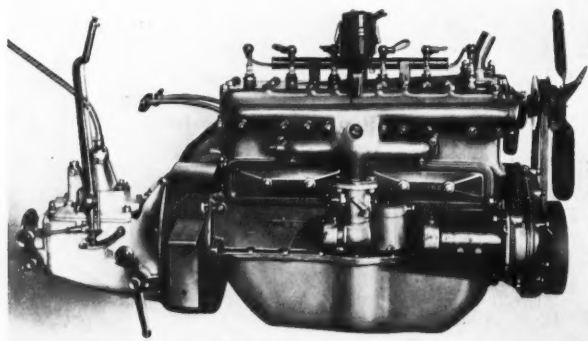
Manufactured by Robt. Ingham Clark & Co., Ltd., The World's Largest Varnish Industry, London, E.15

M.C. 44b

£495. The dimensions of this new engine are 60mm. by 110mm., the bore being the same as that of the 12-40 h.p. four-cylinder model, which, like the largest car of the range, the 20-60 h.p. six, shows considerable reductions in price from last season, these reductions ranging from £50 to £150.

The new Standard Six (stand No. 61) has already been described in these pages as consisting essentially of an improved and elaborated version of the 1927 six-cylinder model, which, however, is also retained in a simplified form. Thus, there are two six-cylinder Standards available, the engine and chassis being the same for each, but the cheaper car, which at £330 is one of the lowest-priced British Sixes in the Show, has a three-speed gear-box and ordinary all-weather side curtains, while the *de luxe* edition has a four-speed box and the special Standard rising and falling celluloid windows in the doors like the glass windows of a saloon car.

But the 9 h.p. four-cylinder car on the stand is an entirely new model, and marks the return of the Standard to the sphere in which the name was really made. The new car has a side-by-side valve engine—all the other Standards have overhead valves—measuring 60mm. by 102mm., a three-speed gear-box mounted

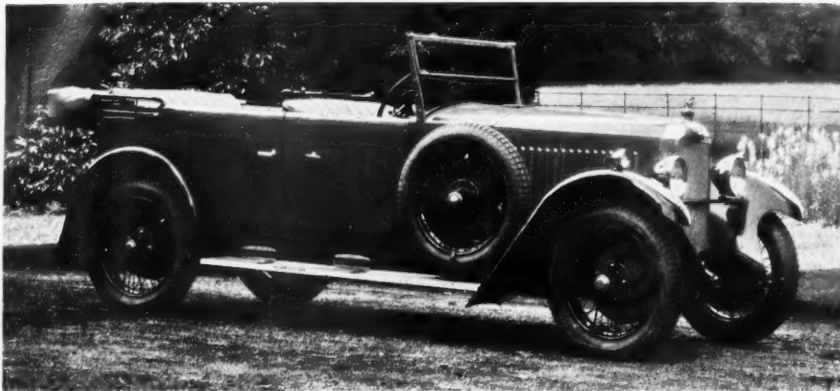


THE NEW FIAT 17 H.P. SIX-CYLINDER FOUR SPEED POWER UNIT.

as a unit with the engine, with the regular Standard worm-driven rear axle, and, like all Standard cars—except the fabric saloons—it is finished in cellulose. The open car costs £190 and the saloon £215.

Another new small four-cylinder car is to be seen on the Triumph stand (No. 11) and, judged by its specification, this newcomer should rapidly become one of the most popular small fours on our roads. The side by side valve engine has a bore and stroke of 56.5mm. and 83mm. respectively, giving a capacity of 832.4 c.c. and a rating of 7.9 h.p. with the rare feature for such a small engine of a three-bearing crank-shaft. Unit construction is adopted for engine and gear-box (three-speed), and another feature that is probably unique on such a small car is the provision of hydraulic operation for the four-wheel brakes. The comparatively high compression ratio of 5 to 1 should combine with the top gear ratio of 5½ to 1 to give this car a very creditable road performance, although the bodywork is on a much more ambitious scale than is usual for small cars. The chassis is priced at £113 and the complete cars range from £149 10s. to £192 10s.

Of the new cars of which the Olympia *début* has been generally expected and discussed few have aroused more interest than the 20-60 h.p. six-cylinder Vauxhall, a car that proves to embody to a high degree the combination of Vauxhall engineering standards and American ideas and practices that might have been expected. But what is distinctly puzzling about this newcomer is how the very high



AN EXAMPLE OF THE MUCH DISCUSSED 20-60 VAUXHALL.

constructional standard has been satisfied at the very low price at which the car is offered—the chassis is priced at £375 and the complete cars range from £405 to £735, with coachwork of the usual Vauxhall quality in every case.

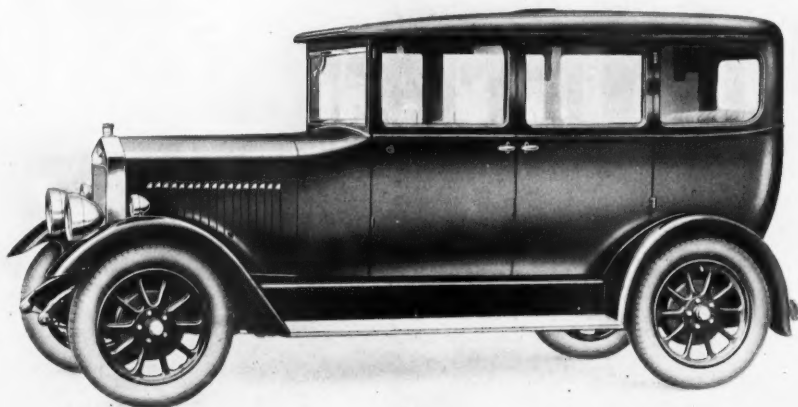
The engine of this new car is a monobloc casting as regards the six cylinders and the crank-case with a detachable head in which are the push-rod operated overhead valves and the design is notable in the extent to which the auxiliaries, including the sparking plugs, are enclosed. The bore and stroke of the engine are 73mm. by 110mm. (capacity 2,762 c.c. and rating 19.8), and other notable points of its design are the sharp-angled induction manifold with generous hot-spot provision, an emphatically inaccessible carburetter, two American "gadgets" in the shape of air cleaner and an oil rectifier, nine bearings for the fully balanced crank-shaft, and unit construction for engine and four-speed gear-box, which latter has central control. Extremely simple adjustment for the cable-operated four-wheel brakes is another commendable feature, and the wheel-base of 10ft. 3in. with track of 4ft. 8in. make the car eminently suitable for roomy coachwork, while the ground clearance of 9in. should satisfy the potential overseas buyer.

A car that emphatically takes its place among the "lions" of Olympia, and that is second to none in its interest as a new model, is the straight Eight

Wolseley (stand No. 38). In view of the success that has attended the two-litre Six introduced just over a year ago any new Wolseley model will come in for keen examination, and this straight Eight promises to emerge successfully from the keenest criticism, in so far as this may be given on a Show stand. The engine is described as a 21-60 h.p., and has its cylinders and crank-case in a single casting, as have so many of the new cars at Olympia, but the overhead valves are in this case operated by an overhead cam-shaft driven from a spiral bevel situated between the central pair of cylinders. Ten bearings for the crank-shaft, which is also fitted with a vibration damper, should ensure a high degree of smoothness in running, and the four-speed gear-box should endow the car with an impressive performance if the engine has any of the "revving" capacity that is such a well known attribute of the six. The wheel-base and track are 10ft. 7in. and 4ft. 8in. respectively, so that this is quite a big chassis and seems very modestly priced at £550, the complete cars ranging from £695 to £750.

In addition to this straight Eight, the two-litre Six and the well known 11-22, there is another new Wolseley for 1928, this being a four-cylinder known as the 12-32. For a six-cylinder car to be evolved from a Four is common enough, but this new Wolseley makes something of a departure in that it is a Four that has been evolved from a Six. A five-bearing crank-shaft, four-speed gear-box and semi-elliptic springs are interesting features of the specification, and this is one of the few British all-steel saloon cars to be offered, this particular model costing £315 as compared with £295 for the open tourer and £350 for the saloon *de luxe*.

For 1928 the Wolseley Six is not the only six-cylinder car to be produced by one of the Morris concerns. From stand 98 is shown a new six-cylinder Morris car, of which, at the time of writing, full details are not available.



ONE OF THE NEW WOLSELEYS—THE FOUR-CYLINDER 12-25 H.P. SALOON.

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SPEED—over sixty miles per hour without effort.

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BRAKES—on all four wheels and transmission: frictionless operating gear: no lubrication required: a truly remarkable advance in brake design.

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AMONG THE FIRM FAVOURITES

WHATEVER may be the attractions of the luxury car and the new models, there are some of us who must avoid the first from sheer necessity and the second from inclination, which may be interpreted as meaning on this occasion, a sense of caution. There are certain things to be said in favour of buying a well proven model that admit of no easy counter-argument, and, however great the glamour of owning a luxury car or one that, by its newness, will be the cynosure of all eyes, the cars that have been with us for years and are universally known and accepted will always command their buyers.

In this class, therefore, we come to the cars that, while in most cases improved or somewhat modified versions of the previous season's models, are substantially the same. There is a certain useful reassurance in the knowledge that prolonged experience of the car in the hands of the public has not invited the makers to modify the design drastically, and the detail improvements that have doubtless been incorporated are generally quite outside the pale of controversy.

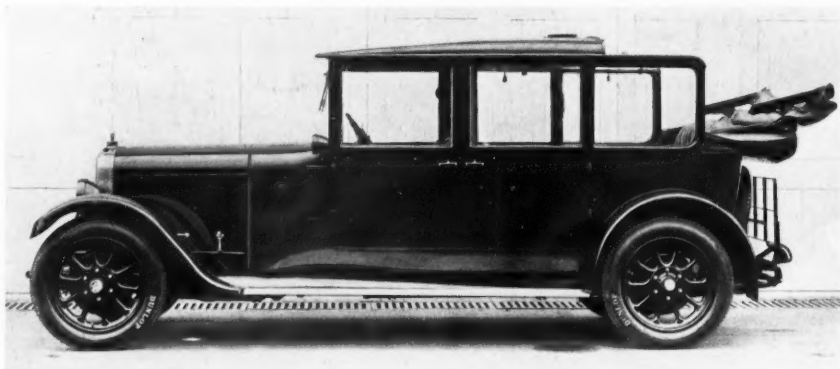
Thus, the two Armstrong-Siddeley six-cylinder models and the four-cylinder Fourteen remain as they were but for a slight increase in the engine bore of the Eighteen, which now becomes a Twenty, and the adoption of that invaluable simple chassis lubrication on all models.

Austin cars, on stand No. 94, remain substantially as they have been during the current year, and the range of models is not extended in the exhibit, as was partly expected, for the new medium-powered Six is not shown and, as already announced, will not be available to the public until March next year. The cars shown are the big Six, of which the engine dimensions of 79.5mm. by 114.5mm. give a rating of

23.7 h.p. with a capacity of 3,400 c.c.; the Twenty, the Twelve and the Seven, the last three all having four-cylinder engines and each being among the most popular cars on our roads to-day. In the cases of all these three models prices show a drop from last year, and the seven-seater Marlborough landaulette at £475 on the Twenty chassis is one of the lowest priced cars of its size now available to the public. Indeed, in view of its service capacity and just reputation for never wearing out, it may perhaps be regarded as the outstanding value-for-money exhibit of the Show among the "big stuff." Of the Twelve range there is shown the Windsor saloon, now priced at £325, and the Clifton open tourer, at £255. Since last year's Olympia the stroke of the Twelve engine has been increased from 102mm. to 114.5mm., thus raising the capacity and power output of the engine, though the bore remains unchanged at 72mm., so that the power rating is still 12.8 h.p.

Of all small cars none has achieved such a position in public esteem as the Austin Seven, and so far none has deserved such a position. For next year this remarkable little car is available in saloon form at £150, the touring model being £15 less, and it is, perhaps, permissible to recall that this year one of these cars, in racing trim, embellished the many extraordinary performances already standing to its credit by averaging some 62 m.p.h. for twelve hours. The new small cars appearing at the Show will, indeed, prove their worth when they have equalled this achievement.

Among American cars already established on the British market, the Chrysler enjoys something of a reputation for its smooth running and accelerating qualities, and on stand No. 158 is shown a new model that is claimed to carry these qualities further than before. Known as the Seventy-two, this new model has a larger engine, the bore and stroke being given as 3½ in. by 5 in., with a



THE AUSTIN RANELAGH CAR.

Make a Comparison

COMPARE the 20.9 h.p. Crossley Six with any other car in its class. You will find it leads the way in value and performance, the two factors which every car purchaser needs to study most.

It leads in value because it is impossible to obtain in any other car of its price the same quality, strength, safety and advanced design. The finest materials in the world go to its construction. Superb British work-

manship ensures perfection of every part.

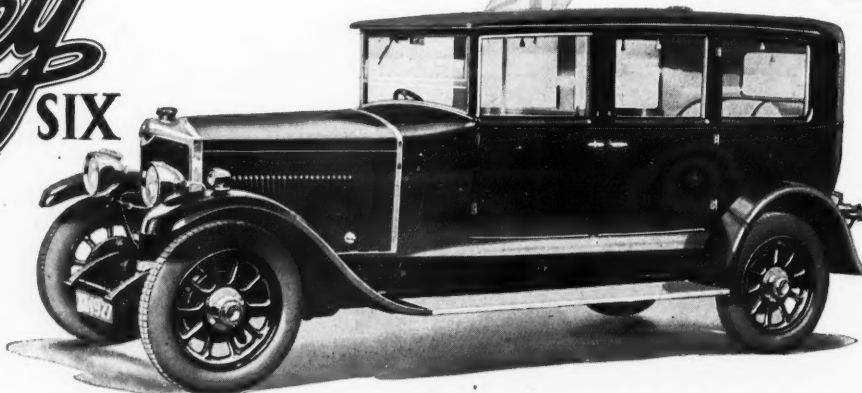
It leads in performance because it sets a new standard in power, smoothness, silence and acceleration. This Crossley Six easily attains over 60 m.p.h. without apparent effort. Ideal suspension. Delightful steering. A fascinating car to drive.

Make a comparison and prove the superiority of the Crossley Six to your own satisfaction.

The 20.9 hp.
Crossley
SIX

A NEW SUPER SIX

A new Super Six Fabric Saloon will be exhibited in addition to standard 20.9 h.p. models. This is a car with a really extraordinary performance and many new features. One of the most advanced cars in the Show it is well worth a special visit.



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The Saloon which
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In 15 Seconds the entire roof
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The Tickford Patent All Weather
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No. 116

(Coachwork Section)

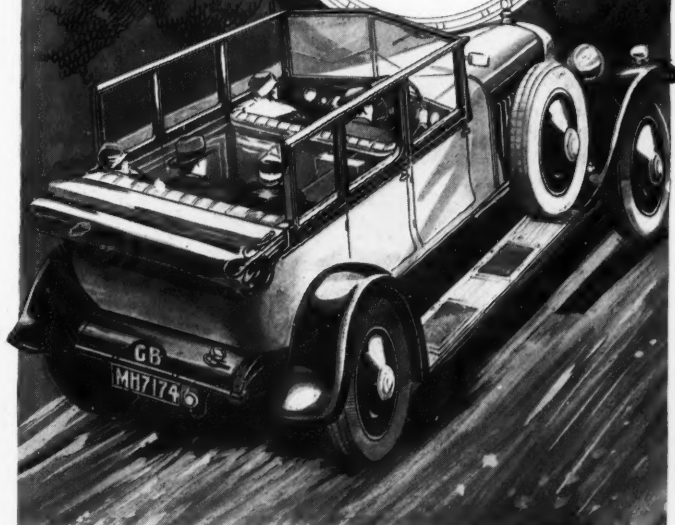
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12 h.p. models	-	-	-	from	£255
20 h.p. models	-	-	-	from	£425
16 h.p. "LIGHT SIX"	(Delivery)	from	£355
		March, 1928)			

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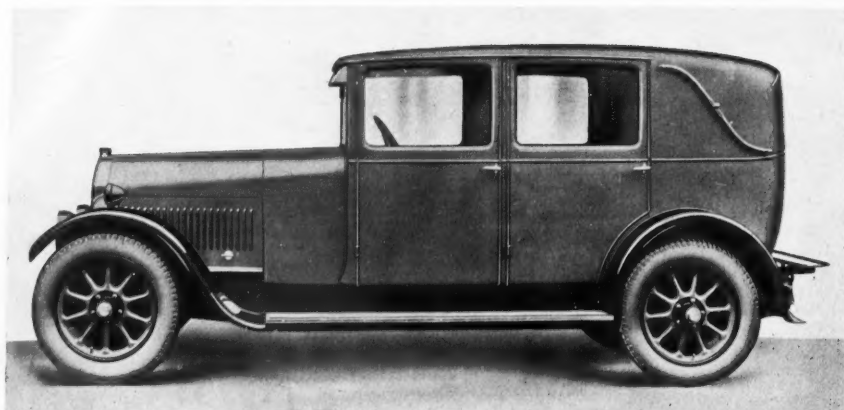
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479-483 Oxford St., W.1. (Nr. Marble Arch)

Austin
LONGBRIDGE
WORKS
BIRMINGHAM

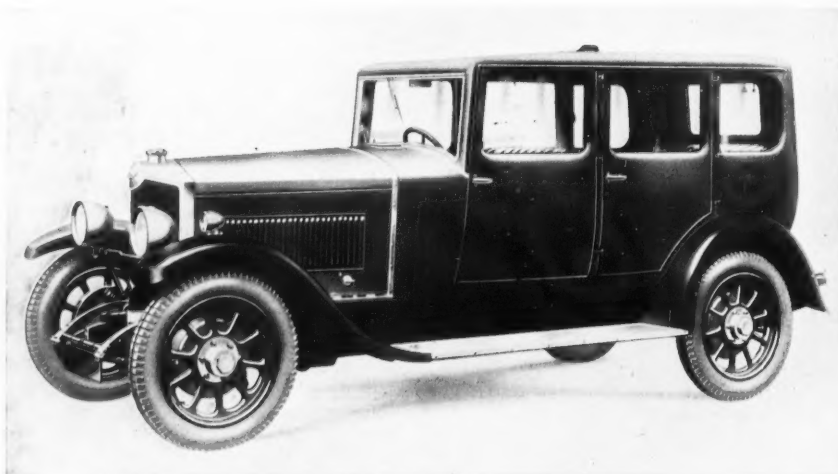


power rating of 25 h.p., and the wheel-base is 6in. longer to make possible the provision of greater body space, while the crank-shaft is machined all over and fully balanced, an extremely rare luxury in an American power unit and a novel feature is seen in the ventilation of the crank-case by which a stream of air is circulated through the crank-chamber while the engine is running, its function being stated to be the cooling of the oil and the reduction of the formation of carbon deposit. The prices of this Seventy-two model range from £505 to £635, while the smaller car, known as the Sixty-two, ranges from £385 to £448, the ratio of this car being 21 h.p.

The Crossley Six (Stand No. 107) was first shown at Olympia two years ago, and it now constitutes the sole production model in the programme of the old Manchester firm, having during the past year



A NEW HUMBER FABRIC SALOON ON THE 20/55 H.P. SIX-CYLINDER CHASSIS.

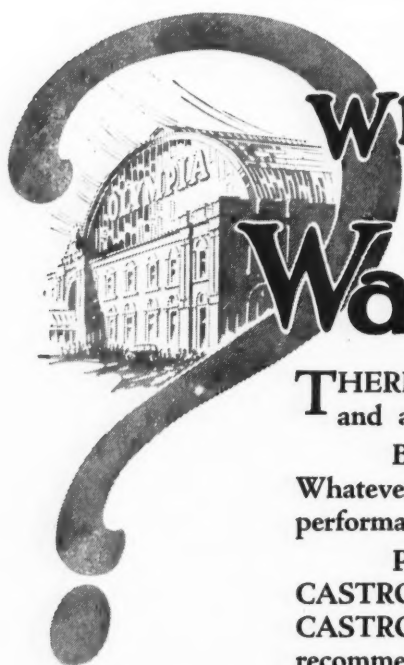


THE CROSSLEY "CANBERRA" LANDAULETTE ON THE 20.9 H.P. SIX-CYLINDER CHASSIS.

proved itself a worthy successor to a creditable line of four-cylinder ancestry. Like the old R.F.C. and 19.6 h.p. models, this Six has enjoyed the distinction of serving as the official means of transport on a Royal Empire tour, and it has also received very distinguished patronage from that of H.M. the King downwards. On paper the chassis remains unchanged for 1928, though the performance of the car has been raised above its already high level, and it is claimed that a speed of no less than 75 m.p.h. is attainable with what is known as the Super Six model.

The car is exhibited as a chassis, a partly cut-away engine and as four complete enclosed cars, the sports type fabric saloon being a very striking exhibit. The prices of the complete cars available on this chassis range from £675 for the open tourer to £895 for the enclosed landaulette.

A car that, in each of its three very distinct forms, has always been notable for a higher degree of refinement than is normal for vehicles of the respective classes



Whatever your choice,
it will run best on—

Wakefield Castrol

THERE will be many fine cars at the Motor Exhibition—in every class and at every price. Choice will be somewhat a problem!

But there is only one superlative lubricant—Wakefield CASTROL! Whatever car you choose, or whatever you drive now, it will not give its full performance unless . . . you choose also to use this World-famous lubricant.

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STAND
405
Gallery

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opens up a new page in motor history

You **MUST** see these interest-creating Wolseley Models.
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THE startling feature of the Wolseley 1928 Programme is the launching of the new Wolseley Straight Eight. It opens up a new market—in a new field.

This Straight Eight gives the British Motorist a new idea—luxury motoring at moderate cost.

Equally as interesting in another field is the 12/32 Four-cylinder Wolseley. The real small touring car or family saloon. Moderate in price, cheap to run, and peerless in performance.

Each of these new models is a logical development of the engineering principles embodied in the famous Silent Six.

Wolseley has blazed the trail to better British cars. Come and see them at Olympia.

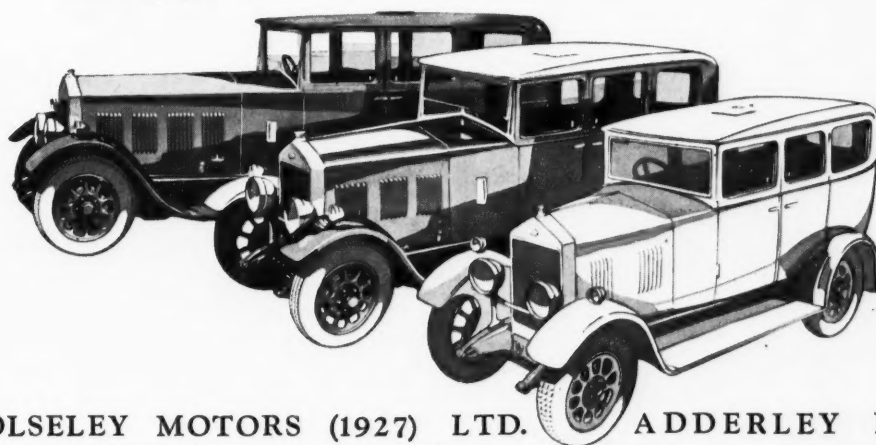


"The Symbol of Silence."

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11/22 H.P. (Four-Cylinder) MODEL	12/32 H.P. (Four-Cylinder) MODEL
Two-Seater . . . £215	Chassis . . . £220
Two-seater de Luxe £245	Touring Car . . . £295
Four-seater de Luxe £250	Saloon . . . £315
Saloon de Luxe . . £300	Saloon de Luxe . . £350

16/45 H.P. (Six-Cylinder) MODEL	21/60 H.P. (Eight-Cylinder) MODEL
Chassis . . . £350	Chassis . . . £550
Touring Car . . . £450	Touring Car . . . £695
Two-seater . . . £450	Two-seater . . . £695
Saloon . . . £495	Saloon . . . £750

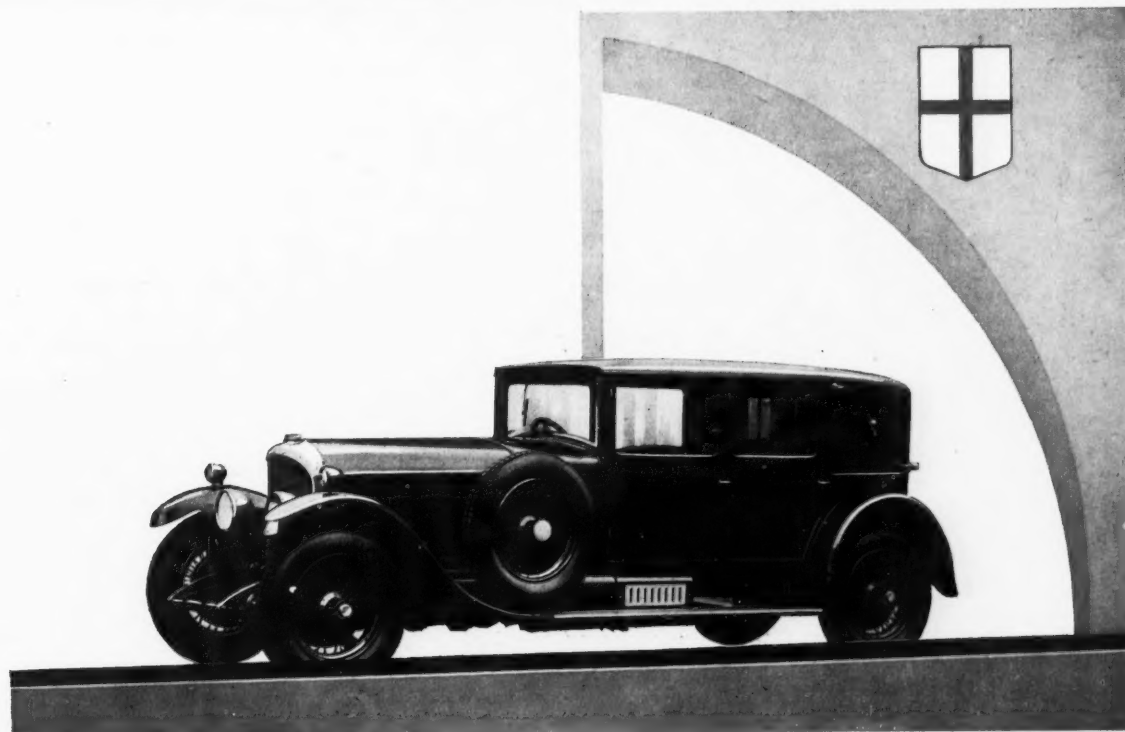


OLYMPIA
Motor Show
Oct. 13-22nd

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BENTLEY

THE BENTLEY SIX
STAND 126
OLYMPIA

PRICES FROM:

3-Litre Chassis	-	-	£895
4½-Litre Chassis	-	-	£1,050
6-Cyl. Chassis	-	-	£1,575

BENTLEY MOTORS LIMITED, POLLEN HOUSE, CORK ST., LONDON, W.1

Telephone: Regent 6911.

Telegrams: "Benmotlim, Phone, London."

is the Humber (stand No. 70). For the coming season the three well known models are retained, the two Fours and the Six, but the latter is now available in two wheel-base lengths and both of the Six and of the larger Four there are in certain cases alternative models available at different prices. Thus, the six-cylinder car is available as an open tourer on the short wheelbase chassis at either £675 or £635; while the five-seven-seater limousine on the long wheelbase chassis may be had at either £995 or £935, and there are other similar alternatives with other models throughout the whole range of chassis.

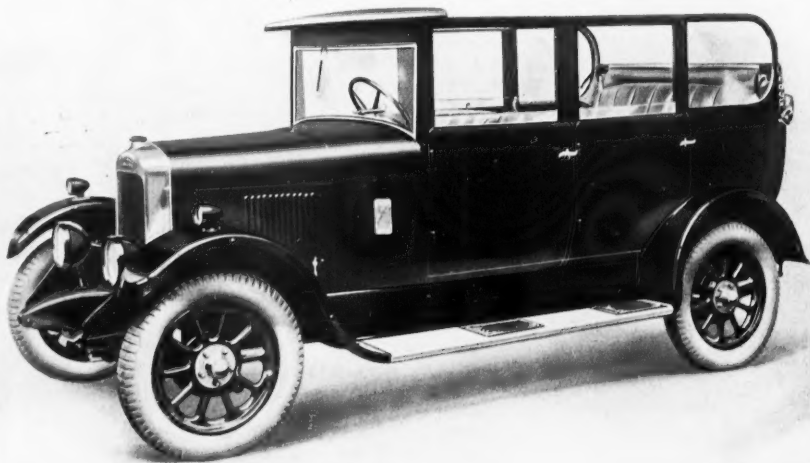
The smallest car of the range is the 9/20 h.p., which now has four-wheel brakes and shock absorbers on the front axle as well as the rear, and it is available at from £235 to £285, with numerous detail improvements to both its appearance and coachwork. The 14/40 h.p. model now has the popular single-plate clutch and improved braking as well as various body improvements, and it is available at from £415 to £515. In the case of the six-cylinder model, automatic advance is now provided for the magneto, the clutch is of the single-plate type, and the braking has been improved as well as being assisted by the Dewandre servo device, while a very important change in the matter of braking is that the pedal operates brakes on all four wheels instead of on the front wheels and on the transmission as previously. This chassis is available in two wheel-base lengths, the complete cars ranging from £635 to £900 on the short wheelbase and from £875 to £990 on the long. Among the improvements common to all Humber models for 1928 are a higher radiator and a two-way fuel tap in the main tank.

Changes to the Hillman Fourteen (stand No. 140) for next year have been described so recently in these pages that it seems unnecessary now to repeat them

in detail. They are, it may be remembered, all changes tending towards the greater comfort and convenience of the owner-driver, especially in the maintenance of his car, and the wheelbase has also been increased to give a greater body space; while the new range includes a fabric saloon, the prices of the available cars being from £295 for the open tourer to £375 for what is called the safety saloon.

From the beginning until the end of the Show the most crowded stand in Olympia is always that on which Morris cars are shown—this year No. 98—for it is here that the most striking value-for-money in the sphere of moderately powered cars is to be found. Every year we say that the value offered by the Morris car is incredible, and every year the statement gains in truth and point. Where, for

instance, will the 1928 motorist get better value or a better closed car in exchange for his £185 than the four-door Cowley saloon? This is a really smart-looking car with plenty of room for four occupants, and, like all other Cowley models, has an adjustable front seat which should ensure a new comfort for the Cowley driver and which, incidentally, may be folded down to act as a bed and convert the car into a potential caravan. On the 14/28 h.p. Oxford chassis the closed body-work is of all-steel, finished in cellulose, the new 11.9 h.p. Morris Oxford not being at Olympia; but there is also shown the recently introduced 15.9 h.p. overseas model which, with recent brake improvements common to all, should be a very good saloon car indeed at £345. This car is unique among the British cars at Olympia in having an engine-driven tyre pump.



A "SUN SALOON" ON THE SINGER SENIOR CHASSIS.



MR PASS and MR JOYCE talk to the man who thought he could buy cheaper

THE MAN: "I'm much obliged, Mr. Pass, but I think I can do better."

Mr. PASS: "May I ask how?"

THE MAN: "Well, one firm has quoted me £150 as the allowance on my 1925 12 h.p. in exchange for a new car. That's £20 more than you offer."

Mr. PASS: "The agent you name is evidently prepared to shave his profit on the new car in order to get your custom. As a business man yourself, I put it to you, can he afford to give you proper service afterwards on the new car as well?"

THE MAN: "I—hadn't thought of that."

Mr. JOYCE: "Well, Pass and Joyce give full, ungrudging service with every car sold. We prefer to have our customers permanently satisfied, not temporarily gratified (at their own cost). On no account will we do anything to restrict this service."

THE MAN: "I see—Well, perhaps Mr. Joyce, we can talk business after all."

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The constant aim of the Pass and Joyce Service is to ensure the complete and lasting satisfaction of every client. We believe that there is no other organisation where the private buyer can deal with such absolute confidence. Among the advantages that we offer are:

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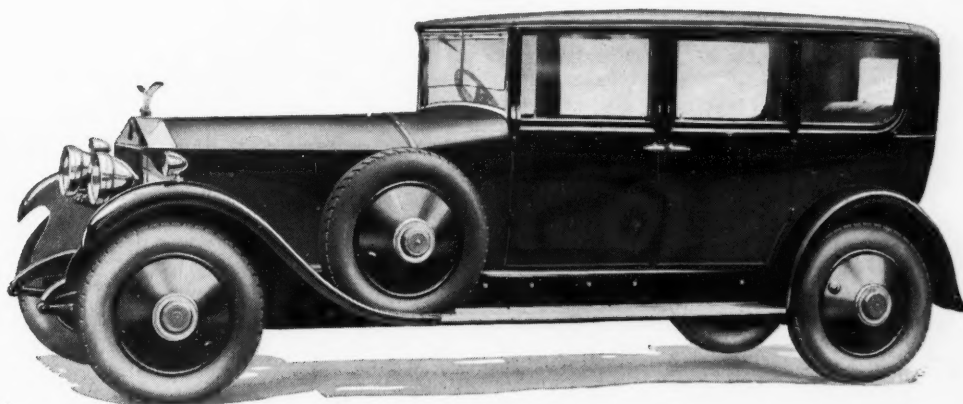
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OLYMPIA (Oct. 13th-22nd) STAND No. 111

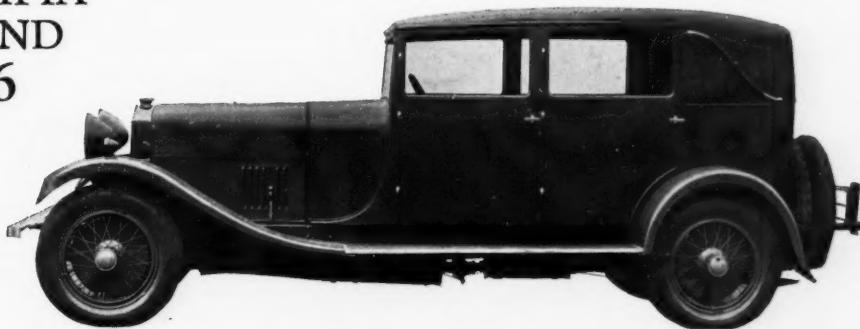
ALFA-ROMEO

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Effortless Speed



FIRST WORLD'S CHAMPIONSHIP
AWARD
1925

OLYMPIA
STAND
36



MODELS AND PRICES

15/60 6-CYL., 1½-LITRE.

Chassis	£550
Touring Car	£725
Weymann Saloon	£795

22/90 6-CYL., 3-LITRE SUPER SPORTS.

Chassis	£725
Touring Car	£950
Weymann Saloon	£995

22/70 6-CYL., 3-LITRE LONG TOURING.

Chassis	£625
Enclosed Drive Limousine	£1,095
Weymann Saloon	£925

An Owner's Impression of the 15/60 Alfa-Romeo

"... The acceleration is remarkable. the indirect gears are unusually quiet. and the gearbox a positive revelation in light and easy changes. My maximum speed up to the present has been 70 m.p.h., but this was not 'all out' and I still had a bit in hand. The road-holding qualities and finger-light steering have to be experienced to be realised, and I sincerely congratulate you on the production of a car that, in my opinion, is easily the finest in its class."

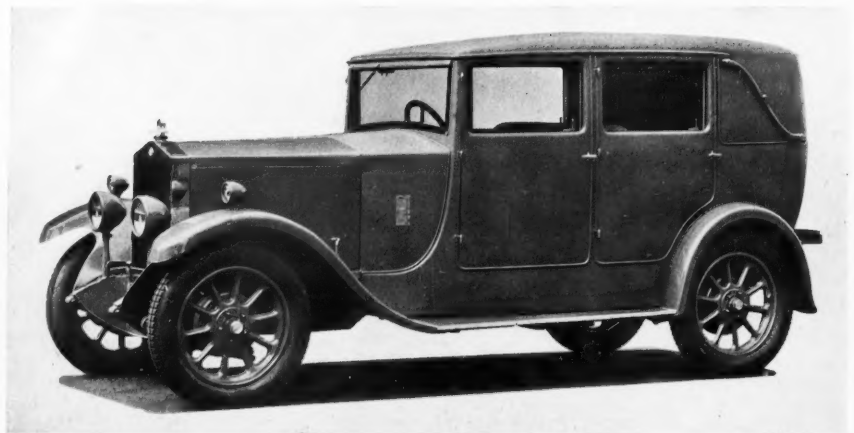
Extracts from "The Motor"

"Several miles of driving in heavy traffic proved that it was exceptionally easy to handle, thanks to finger-light steering, easy gear changing, fine brakes, and flexibility. One of the outstanding features is the accelerative powers. ... During a visit to Brooklands the maximum speed was 82½ m.p.h. ... Suspension: even on the roughest portion of the track not the slightest trace of shock was transmitted to the occupants, while on the road bends could be taken at 60 m.p.h. with an absolute feeling of security. ... As a result of the 70 miles covered we came to the conclusion that the latest product of the Alfa-Romeo concern was a most intriguing vehicle with a performance that was little short of amazing."

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ALFA ROMEO BAKER, LONDON.

Among our value-for-money cars quite a prominent position is occupied by the various models of the Singer, shown on stand No. 41. One of the pioneers of the light car movement, the Singer car can claim a fair share of the credit for the existence of such motor car values as to-day we have come to take almost for granted, and that for the coming season the three types of Singer chassis are retained with only detail additions and improvements seems to indicate that public experience with all three has been thoroughly satisfactory. Of these three chassis, the smallest, known as the Junior, is the most recently introduced, having made its *début* at last year's Show, when it lacked four-wheel brakes. This year the deficiency is made good, while the braking system of the two larger models has also been improved in detail and by the addition of the Dewandre servo motor.

The smallest car of the range, known as the Junior, has a four-cylinder engine measuring 56mm. by 86mm., and rated at 7.8 h.p.; and features of the chassis are epicyclic steering gear, a three-speed gear-box with central control but right-hand brake lever, semi-elliptic front and quarter-elliptic rear springs, wheelbase 7ft. 6ins. and track 3ft. 8ins. The chassis is priced at £110, and the complete cars range from £140 to £165. The middle model of the Singer programme is the Senior, of which the four-cylinder engine now measures 69mm. by 105mm., as compared with the previous 63mm. for the bore, so that the new rating is 11.9 h.p. The wheelbase of this chassis is 9ft. and the track 4ft. 4ins., and the chassis price is £180, with complete cars from £220 to £250. The six-cylinder engine dimensions are 63mm. by 95mm., giving a rating of 14.7 h.p., and the wheelbase and track of the chassis are respectively 9ft. 6ins. and 4ft. 8ins., the chassis price being £220 (the cheapest British six-cylinder chassis



A WAVERLEY FABRIC SALOON.

in the Show), with complete cars from £300 to £340. Among the various types of coachwork there is available for each of these Singer chassis one of the new "sun-saloon" types of body which, as supplied on the Singer, come, as regards price, between the open tourer and the fabric saloon.

Both models of the Swift car are shown on stand No. 65, substantially unchanged from last season's models except for minor chassis refinements, and it is a sign of the times that of the exhibit of five cars no fewer than four are of the 10 h.p. model. This robustly built little car, with its 62.5mm. and 97mm. engine, costs £220 as an open tourer, there is a new sports model at £255, and the most expensive of the range is the fabric saloon at £260. The 14-40 h.p. model is shown only as a fabric saloon, priced at £395; the engine dimensions of this car are 72mm. by 120mm. so that the rating is 12.8 h.p.

Not very long ago it was common to find firms with a one-model manufacturing

programme; but this policy has now become so rare that it is a distinction of the Talbot (stand No. 96) and Waverley (stand No. 160) concerns, each of which is maintaining its last year's six-cylinder model with practically no constructional alterations and, in the case of the Talbot at least, at the same price, i.e., £395 for the open touring car on the 14/45 h.p. chassis. Waverley cars are, however, reduced in price, the open tourer being £450 as compared with £525, the saloon is £100 cheaper at £695, and the limousine landaulet remains unchanged at £750. But, besides the addition of dipping head-lamps to the equipment, there is a very important increase in Waverley value, afforded by the fact that the published retail prices include delivery charges. While not unique in this respect, Waverleys are among a very few cars to which this common-sense provision is applicable, and it may well be hoped that their addition to the number will be the precursor of many others.



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"The Car that takes the ills out of hills."

Chassis	-	-	£280
Two Seater	-	-	£335
Tourer	-	-	£340
Salonette	-	-	£445
Featherweight			
Fabric Saloon			£445



The M.G. Mk. IV. Featherweight Fabric Sports Saloon.

The 14/40-h.p. M.G. Mk. IV. Sports

CREATED for the man who appreciates the finer points of motoring—who wants, at a moderate price, a responsive and lively car with that ease of control and road worthiness usually associated only with the more expensive productions.

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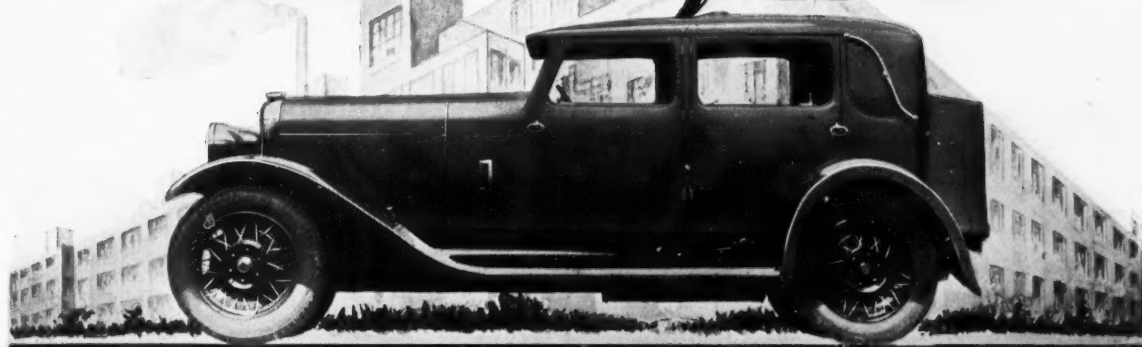
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THE BEST for 1928



The New "ARROL-ASTER" FABRIC Saloon, £535

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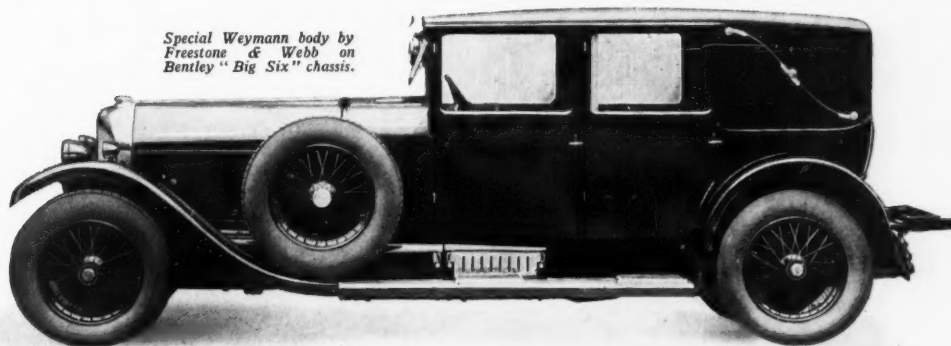
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STAND
80
OLYMPIA

manship. We were the first to build Weymann-type bodies on English lines, and our exhibits at Olympia will reveal many important improvements of our own. Visit Stand 80 and let us have the pleasure of discussing the coachwork for your new car.

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AMONG THE HIGH PERFORMERS

SPORTS cars is a name commonly given to those motor cars that have a performance very much higher than might be judged from their paper specification and especially from their power ratings. But it is hardly an ideal name. By association it has come to mean rather often cars that, with a very ordinary chassis, give the appearance of being fast by very skimpy and generally extremely uncomfortable body-work and an unpleasantly noisy exhaust. But to-day there are available many cars with a performance that can only be described as impressive in view of the power rating of their engines, and that offer all the amenities as regards comfort and easy control that are the usual attributes of the ordinary car. Also the exposed position that occupants of the sports car were once forced to endure has now given way in many cases to comfortable housing in a very cosy saloon.

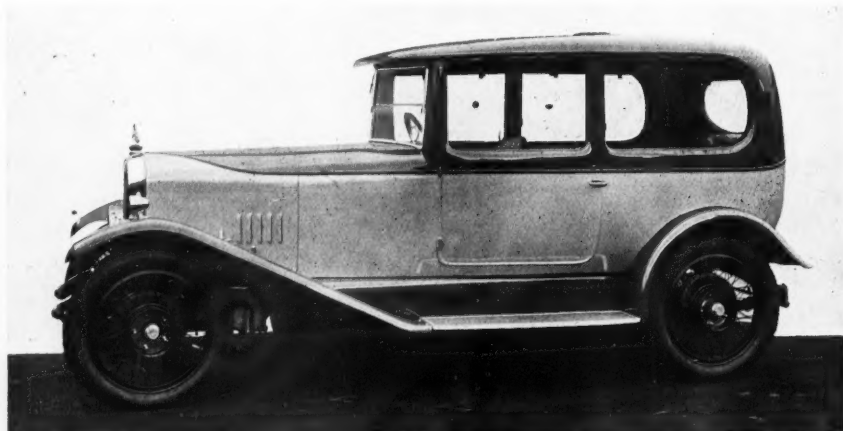
The attractions of the sports car are very real. In the first place, the driver gets under his command a road ability and a speed capacity that would otherwise be obtainable only with a really costly, high-powered car. The sports car—it seems useful to use the name so long as its limitations are not forgotten—must be a very controllable car, otherwise the extra power given by its engine as compared with the normal could not be utilised; it is generally an economical car by comparison with others from which a similar performance could reasonably be anticipated, and it has a liveliness, a “nippiness,” that give a rare zest to the great game of driving. These sports cars are well represented at Olympia, including samples of all sizes from the tiny Austin Seven to the big Isotta Fraschini, and the following is a fairly typical selection between the two extremes.

From the time of its introduction in 1921, when it had a side-by-side valve engine rated at 10 h.p., until now, when all models have overhead valves and are rated at not less than 11.9 h.p., the Alvis has been endowed with a performance very much above the average for cars of its power. If this year's Show interest is likely to centre round the new six-cylinder car, it should not be overlooked that the Fours are still very much alive and, indeed, that the Alvis people are the only British manufacturers who have had sufficient faith in their handiwork to enter cars for the big track races this year.

The four-cylinder Bentley is a car of very special character that has always been in the very forefront of design—even to-day, after eight years on the market without substantial change, being one of the best examples that could be cited of

the most advanced practices in automobile engineering. The three-litre model remains unchanged in specification or price for 1928, but there is a new model in a chassis of similar general design with a larger engine; known as the four and a half litre, this engine has dimensions of 100mm. by 140mm., giving an actual capacity of 4,398 c.c. and a rating of 24.8 h.p., so that it is the largest as well as the highest priced four-cylinder chassis in Olympia, its price being £1,050. Complete cars are available at from £1,295 to £1,495, and it must be remembered that, unlike most new models shown at Olympia, this one has already proved itself in important open races and speed events, for it has some really important Continental victories to its credit.

Generally regarded as one of the very best moderately powered four-cylinder engines ever produced, the Lagonda (stand



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Only at Olympia will you find a wider selection of first class cars than is displayed every day by Car Mart, in their magnificent Showrooms.

There you have expert advice at your disposal during a leisurely and detailed inspection of the various models, together with the fullest assistance before and after purchase, including Deferred Payments on a most generous scale, best allowance in Part Exchange, and the most up-to-date and efficient After Sales Service in London,



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WILLYS-KNIGHT
SLEEVE VALVE SIX

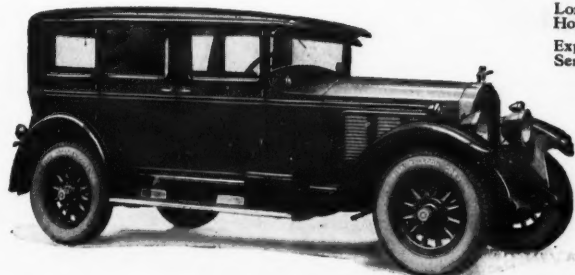
at
STAND NO.
136

For a really ideal, inexpensive light car—with speed and acceleration that has earned it the title of "the liveliest light car on the road"—there is no car to compete with the Whippet. £185 pays for a full 5-seater tourer, with 4-wheel brakes and complete equipment, while £235 is the price of the beautiful 4-door Saloon. Six-cylinder models from £240.

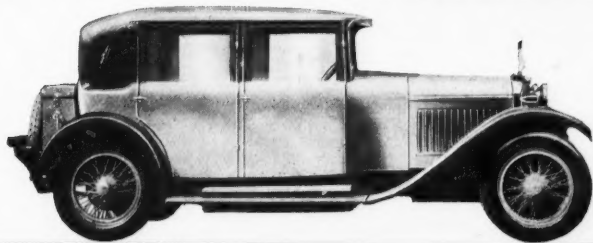
Overland Whippet

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THE EXHIBIT
AT OLYMPIA



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VOISIN holds 17 World's records.

The 16/50 H.P. Voisin Sleeve Valve Chassis fitted with the four-door Weymann Saloon. A perfect combination—luxury coachwork, mechanical excellence and complete silence comparable only with Chassis costing hundreds more. No car is perfect, but in the race for perfection VOISIN leads.

Trial run arranged on any model with pleasure.
The new 27/120 H.P. "Big-Six" is also on view.

A copy of our new Catalogue awaits your request.

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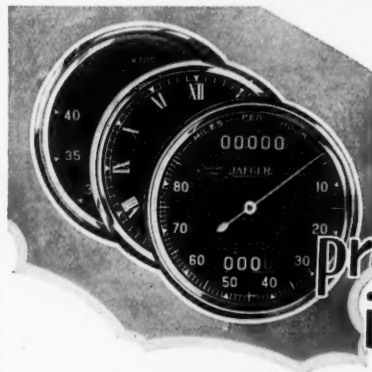
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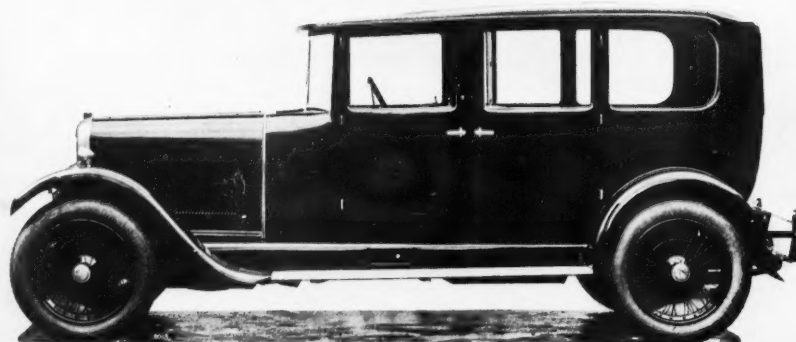
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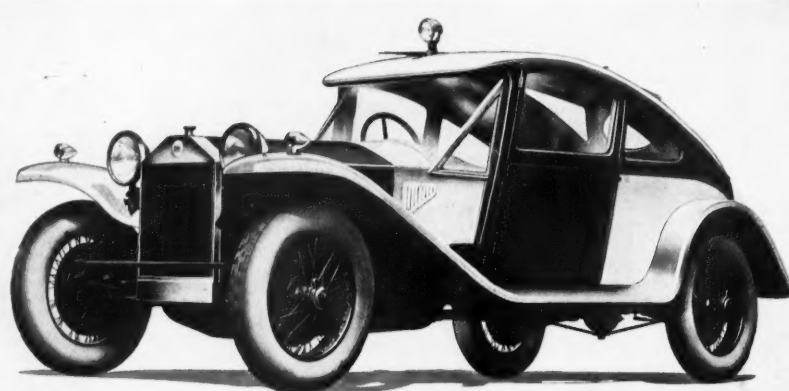
No. 134) is now also available in special sports form. Substantially, this engine and chassis are the same as those of the standard model, but the complete car, with its guaranteed speed capacity of 80 m.p.h., offers a performance very much above the ordinary, in spite of the quite creditable capacity of the standard model. The car belongs to the two-litre class, the engine dimensions being 72mm. by 120mm. (1,954 c.c.), giving a rating of 12.8 h.p.; and features of the chassis are a four-speed gear-box with a very easy change, an ingenious method of compensation for the four-wheel brake operating cables, and centralised grease-gun lubrication for the chassis. By this system there is on either side member of the chassis frame a sort of reservoir or grease-box, which is filled periodically with grease, which then finds its way along pipe lines to the points where it is required to do its work.

The standard model of the two-litre Lagonda, which is no ordinary car in the matter of performance, costs £495 for the chassis, with complete cars available from £650, the sports model being £35 more for the chassis and £25 more for the complete car. In addition to this four-cylinder car, there is also a six-cylinder Lagonda for next year, this car having made its *début* at the last Olympia Show. It has an overhead valve engine rated at 17.7 h.p., and the chassis costs £570, with the saloon car as exhibited at Olympia at £860.

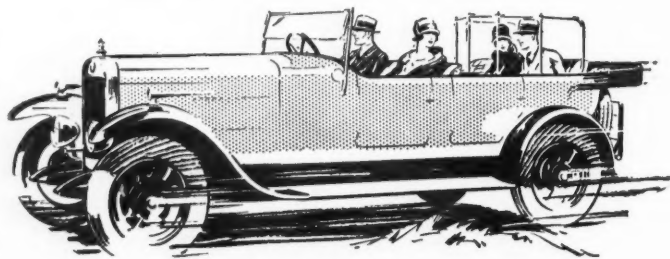
The Lancia car (stand No. 63) is an Italian product notable among cars of all kinds, sizes and prices for its very strong individuality. Its engine—of four cylinders—is different from any other engine, for it consists of what may be regarded as a couple of Vee twins compressed into a single unit; it is the only car with independent front wheel springing, and its chassis frame is a quite different construction from the normal, consisting of very



THE TWO-LITRE LAGONDA SALOON.



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The 6-cyl. Star
£450

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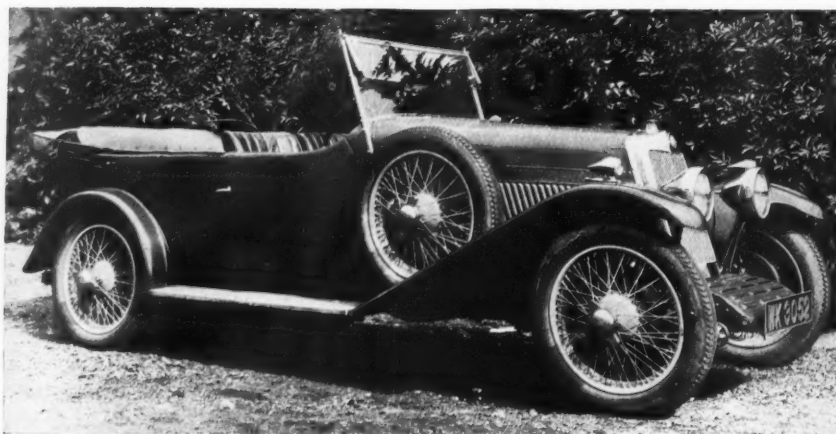


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Explore Olympia. But when it comes to making your choice, remember that you are a Briton and that the finest cars in every class are made by your fellow-Britons. No other car can show such sturdy endurance, such slow depreciation, such low running costs as the British Car. And no other car can give you the same pride of ownership, when you reflect that your purchase has provided employment for your own countrymen.

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THE BRITISH 1½ LITRE 11.9 H.P. SUPER-CHARGED CAR—THE LEA-FRANCIS, FOR WHICH A SPEED OF 85 M.P.H. IS CLAIMED.

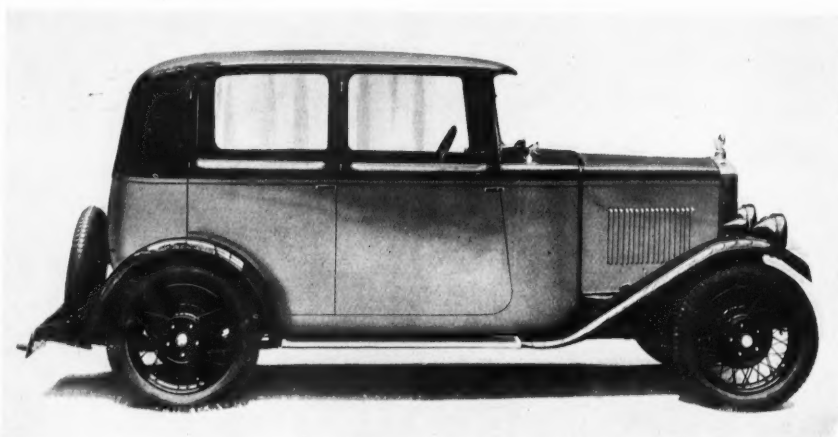
deep side members and steel pressings, the one-time employment of the old-time Lagonda principle of body that acted as a chassis frame having been discarded about two years ago. The engine of the Lancia is rated at 16 h.p., the chassis has a four-speed gear-box, and the four-wheel braking system is one of the most efficient to be found on any car. On the road the Lancia is noted for its very useful turn of speed, but chiefly for its extreme controllability and comfort, two respects in which it has no superior among cars of its size.

The price of the chassis is £595, and the car is exhibited at the Show as a Weymann saloon at £845, and a new coachwork model known as the Airway saloon, which—in spite of certain attractions, such as reduced wind resistance and special equipment, including a wireless set—seems likely to be too *outré* to appeal to the ordinary English tastes, though it might be a quite useful type of body for fast

Continental touring where the reduced wind resistance might be utilised to some advantage. The price of this particular model is £945.

One of the widest selections of cars offered by any single maker is that represented on the Lea-Francis stand (No. 100), and of this very wide range, from a 10 h.p. moderately priced four-cylinder to a 16/60 h.p. six, perhaps the most interesting is the sports model, which is a four-cylinder rated at 11.9 h.p. (69mm. by 100mm.), with a super-charger. The speed capacity of 85 m.p.h. claimed for this car should bring it within the class of the fastest three or four in the Show, while, if the claim can be substantiated as a regular thing by the standard production models, it should make this Lea-Francis the fastest medium-powered car ever offered to the public as a commercial proposition.

A particularly interesting exhibit on the Lea-Francis stand is the free-wheel



ONE OF THE MOST POPULAR OF SPORTS CARS THE M.G., WITH ITS NEW FABRIC SALOON BODY.



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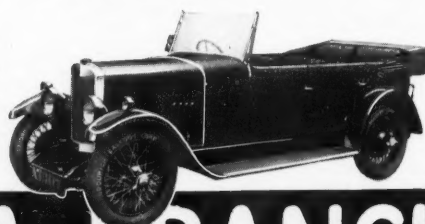
There are also 14/40 h.p. and 16/60 h.p. 6 cyl. models with the new free wheel device which takes all the terror out of gear changing, fitted with seven different types of coachwork including the new "Leafabric" saloon which gives exceptional lightness with commodious accommodations and luxurious appointments. Six cyl. cars from £395.

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STAND No. 271

DA 16

The New FRANKLIN "AIRMAN" The most comfortable "mile a minute" car ever built



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Byrd, Cobham and Linbergh, by their flights to the North Pole, over hottest Africa and across the Atlantic, have shown how the air-cooled engine triumphs in tests of extreme cold, extreme heat and of endurance.

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Franklin's new model—the Airman—is the most comfortable mile a minute car ever built. It travels with the swift, easy glide of the aeroplane. In acceleration it has the swift darting and quick manœuvring ability of the Scout. It has distance-speed—all-day speed—speed you use, and with it a new type of four-wheel brakes which will bring you from 40

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These synchronised Hydraulic four-wheel brakes, built in accordance with Lockheed patents to Franklin specification, are a revelation in quick action. The pedal pressure required is the lightest of any four-wheel system on the market to-day.

SEE IT AND TRY IT

Take the ride of your life to-day! Get behind the wheel of this handsome and silent six-cylinder Franklin and see and hear and feel the difference that these principles make on the road. Experience the thrill of power, the wonderful acceleration, and the comfort of smooth, silent travel. A car is waiting to give this ride to you.

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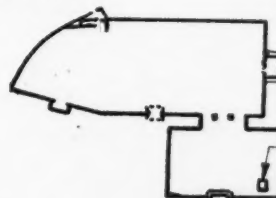
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clutch, which costs an extra £25 over the ordinary price (£425) of the 14/40 h.p. six-cylinder car to which it is fitted. The points of such a device were reviewed in our last issue, but they may be summarised as conferring on the car the ability to overrun its engine and to coast without any deliberate action on the part of the driver, and also as very much facilitating gear-changing. With this free-wheel clutch in use, gears may be changed in either direction by nothing more than an easy movement of the gear lever, no skill or care nor any use of the clutch being necessary.

A newcomer to Olympia also belonging to the sports class of car is the M.G., which is shown on stand No. 4. This is a very much "hotted-up" and improved version of the standard Morris-Oxford (14/28 h.p. model) car, but, as was pointed out in a recent description of the car in these pages, the M.G. is produced and sold, not by Morris Motors, Limited, but by the Morris Garages, Limited, also of Oxford. One of the prettiest cars in the Show, irrespective of price or class, the M.G. is endowed with a really useful performance, and the new fabric saloon makes a very attractive vehicle for high-speed touring in closed car comfort at comparatively low running costs. The prices of the M.G. cars range from £335 for the two-seater model up to £445 for the saloon, either fabric or coach-built.

One of the very fastest cars now in regular production is the three-litre Sunbeam (stand No. 127), the product of the British firm with most racing experience and, of course, the holders of the world's speed record that is likely to stand for a long time to come. Whether the three-litre Sunbeam is actually the fastest car now on offer to the public as a standard model may, perhaps, be left as a matter of personal opinion, but it certainly has few serious rivals, while its acceleration is alleged to be unique among cars suitable for use on the highways as this car is, for, as well as being one of the fastest, it is one of the most controllable of cars. Its engine dimensions are 75mm. by 110mm. giving a capacity of 2,916 c.c., and the chassis price is £950 with an open touring car at £1,125 and a Weymann saloon at £1,250.

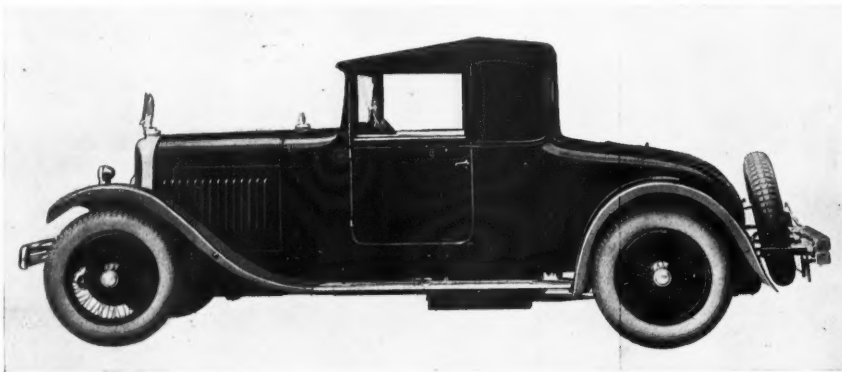
Though it is not actually shown at Olympia, one must not forget that the 30/98 h.p. Vauxhall, a four-cylinder car that long enjoyed the just reputation of being the world's fastest touring car, is still in production. No more delightful

car for its driver than this has ever been made, and few standard cars, if any, have better records in open competition and speed events, though its engine size (98mm. by 140mm., giving a capacity of 4,224 c.c.) excludes it from participation in the majority of modern big events now that engine sizes have been so reduced by comparison with the popular classes of only a few years ago.

A really fine French car with an extremely creditable performance in every sense of the term is the Voisin, which, with its 16.6 h.p. sleeve valve engine, has all the silence and refinement that come from a good sleeve valve unit as well as what would be considered a thoroughly satisfactory speed capacity for a good 30 h.p. car. The acceleration of this car is also something very much out of the ordinary, as may be judged from its speed capacity of 50 m.p.h. on second gear—the box gives only three ratios. The chassis is priced at £615, and the models shown range from the Sully all-weather model at £835 to the Weymann saloon at £875.

On the Voisin stand there is also shown the 27/120 h.p. chassis, of which the engine dimensions are 86mm. by 140mm., and the price £1,350.

The cars of sporting type are generously represented at this year's Olympia; there are, indeed, more than ever before, while their improved quality and wider utility are quite beyond dispute.



A GOOD EXAMPLE OF THE FRENCH SPORTS CAR—THE SLEEVE VALVE VOISIN, WITH A THREE-QUARTER COUPE BODY.

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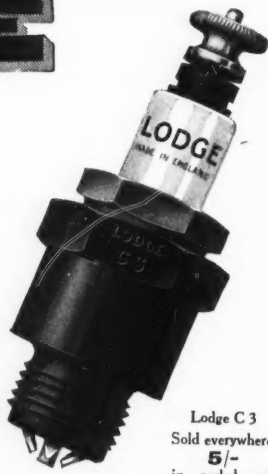
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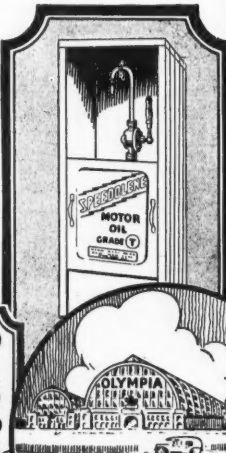
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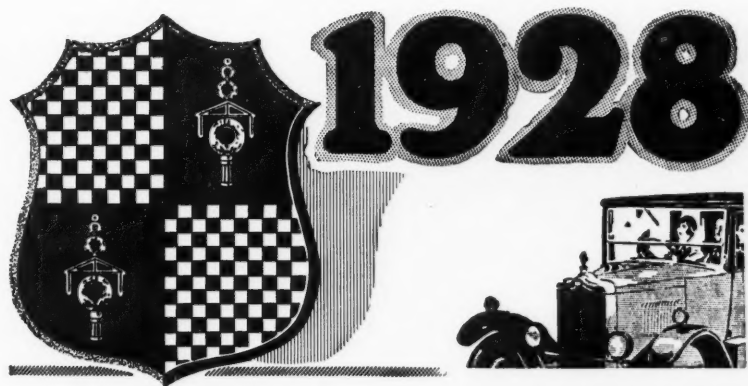
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Agents Everywhere.

9 h.p. (New Model)
(Deliveries Nov. onwards)
"Selby" 4-Seater or
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Saloon £215

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SIDMOUTH 5-
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FOLKESTONE
Fabric Saloon £440
PALL MALL Saloon £455
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"COUNT THEM ON THE ROAD."

A BOOK EVERY SHOOTING PARTY
SHOULD HAVE

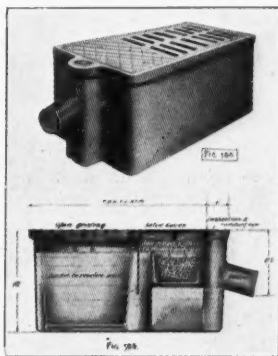
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MOTOR INSURANCE

DURING the last two years there has been a series of improvements in motor cars, and perhaps the innovation most discussed and adopted has been that of the four-wheel brake. It is generally a great boon to be able to arrest the speed of your car promptly, but in time of imminent danger of a collision it is frequently a means of avoiding a serious accident to life and motor.

Great, however, is the law of compensation, for there is seldom gain without loss, nor benefit to one without risk to that one or to others. The four-wheel brakes, for instance, while enabling the driver to control the speed and stop the car more quickly, may prove a prolific cause of danger to his own car and to others following if applied suddenly, while "cutting-in" where there is not ample room to do so or where other cars are following too closely the car on which the four-wheel brakes are suddenly applied. In such an emergency the four-wheel brake will certainly bring woe. Mechanically assisted four-wheel brakes, such as that of the "Servo" principle, may become prolific in damage to radiators, wings and petrol tanks—apart from accidents to passengers.

When the motor car was first introduced there were few prophets who foretold at what a rapid rate these now popular vehicles would increase and, consequently, what a great industry would be organised in this country. The means of transit in private and business life has been revolutionised by the motor. Trade has been greatly increased and private travel has become more enjoyable and more helpful in getting a wider range among people who previously knew but little of their country beyond the nearest market town.

The manufacture of chassis, the making and upholstering of bodies, the trade in tyres, lamps and all kinds of accessories, the supply of petrol and oil, and the selling of all these, has brought employment to many thousands, while the rent, rates, wages and other payments have built up a new industry. *Greater encouragement should be given to this comparatively young trade, as motors are not only providing an enjoyable pastime, but are assisting to reconstruct the trade of the country generally and to increase the earning capacity of many thousands of the community.

There are many and serious risks in connection with motors which arise from various causes, *viz.*, the narrow roads with their hairpin bends and many curves, the hidden turnings, the increased speed, and the varied speeds of horse, foot and motor traffic. These cause damage to life and property which might bring serious loss if it were not for the boon of insurance.

From the very first introduction of motors the British insurance companies have endeavoured to protect the owner and others against loss by collision and other accidents. In the early days the rates charged were speculative owing to there having been no experience to guide the underwriter and, consequently, no actuarial basis on which to calculate the premium. Some companies, keen to obtain cash, charged reckless rates, and soon went under, bringing disappointment and loss to those who had paid premiums for protection and who had to pay again to substantial offices which survived.

Car owners, like others, have to learn from experience that paying premiums and obtaining an adequate guarantee of protection against loss are two entirely different matters. The rates for insurance to-day, based on experience, are fair and reasonable, and the profit made on motor insurance business is not appreciable. While the large and substantial tariff offices have agreed to charge fixed rates on cars, according to the value and horse-power, the competition of non-tariff companies and underwriters at Lloyds keep the rates down to reasonable standards.

The "comprehensive" policy now offered to insurers covers practically every form of loss that can be sustained, and includes: Claims by the public, to an unlimited extent, for damage to person or property; law costs in connection with claims; fire, burglary, transit and accident risks to one's own car; personal accidents to self and wife; accidents to passengers who take joy rides at your expense and then claim, legally, thousands of pounds for the event of meeting with an accident while on your car; loss of rugs, personal belongings, spare tyres, tools and accessories, and many other minor contingencies.

There are now over 650,000 motors licensed in this country, and the accidents are frequent and, in many cases, serious if not fatal. One would think that every sane person driving any kind of motor vehicle would avail himself first of the protection offered by insurance at so reasonable a cost. He owes it to others at least that, in driving a car, they shall not be put to serious loss through him, for however careful he may be as a driver, accidents occur involving damage to the life and property of innocent victims who, in the event of the car-owner being uninsured and not possessing substantial and adequate cash for compensation, have no redress.

The wise owner will, by payment of a reasonable premium to a sound insurance company, insure against all risks, and to the full extent in respect of the car, himself and passengers.

ALEX. JAMES MONRO.

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INSIDE THE COVERT

IT is astonishing how undergrowth can make headway in a wet year. It seems to grow by magic, and a wood which in the early days of spring seemed if anything rather too bare may now have turned into an impenetrable jungle. To a certain extent a quiet autumn survey of your coverts is to be recommended, and if it is quietly done it need not disturb the birds at all. As it is, it is doubtful if the average shooting man knows enough about the insides of his coverts, for during the shooting season he sees them from the outside and is too busy with the sport in hand to devote much time to the consideration of other factors.

Yet, when we come to consider our coverts it is rather important that we should think of them in terms of late November rather than in the skeleton condition of mid-February. A wood which is cut in wide rides for shooting looks a very different place when there is still a good deal of leaf about, and a critical survey will often discover a number of little points where improvement can be made. Later on it is difficult to tell where cover is thin and birds can gain an altogether too free view of outside and possibly the waiting guns; so, too, it is not too easy to determine in springtime which brakes of bramble and scrub need breaking up a bit in order to prevent the birds enjoying the cover of a beaterproof fortress. In the same way, if bracken has a footing in the wood, it is wise to make sure from time to time that it is not spreading unduly and excluding more useful growth.

Where a rectangular wood is cut in rides from side to side, these should never be brought right through to the edge, but should be left with a fairly wide connecting link at the edges, which serves the double purpose of acting as a windbreak and affording a corridor along which pheasants can move unseen from sector to sector. These narrow links tend to get thin, and if they gap badly the birds will not move across them freely, but, suspicious of the open, tend to run back and break out in directions where they should not go. If there are lines of wire netting run inside the cover to serve as flushing points, these may repay inspection. Rabbits may have made a runway under a critical point, or fallen timber brought down by the autumn gales may have flattened down a big section. If these things are not noted and put right in time, it is surprising what a number of intelligent birds take advantage of the accident and do everything to avoid their proper flight-line over the guns.

In some cases a quiet survey will show reasons for altering the traditional posting of the guns at fixed points outside. If timber has been cut the circumstances may have altered, but

keepers being conservative will, as a rule, post guns precisely as they have done in the past. A morning or so spent in the woods is useful for a number of reasons. You can get an idea of what amount of natural food there is about in the shape of berries, acorns and chestnuts; you can see timber that ought to come out and weak places where a dozen or so saplings would be useful, and you get a general idea of where small improvements are necessary.

The inside of a wood at this time of year tells you remarkably little about the rabbit population. It has been an unprecedentedly wet year, and in a wet season rabbits usually contract diseases and die. Why, is not quite clear, for, popular opinion to the contrary, wet green food does not do any harm to rabbits. A contributory cause is possibly overcrowding below ground in order to get out of the wet, and the consequent higher ratio of distribution of any disease which may be about. Yet this year I have not seen any noticeable quantity of dead rabbits about. A survey at dusk outside the wood will give one some kind of an indication, but a rabbit census is most difficult to determine. From the farmers' point of view there cannot be too few; from the game rearers' point of view, I believe a moderate supply of rabbits to be very useful. Too many destroy timber and attract vermin, but a modicum act as a safety valve, and a good deal of feather escapes attack by vermin just because fur is available. Later in the year a special rabbit day or two, or fairly consistent ferreting, will thin them out, but it is far better to keep up a fairly consistent policy and shoot them whenever possible.

In the same way the wood-pigeon is a bird which should be shot whenever possible. He is no friend to the farmer, and he consumes a great deal of food which might otherwise find its way to game. This year people disappointed of partridges have devoted a little time to wood-pigeons. The great secret is a hide, a mask to cover the human face and a good decoy. Wooden or *papier mâché* decoys have their uses, but a few live pigeons from the farm dovecote are usually more satisfactory owing to their natural movement. In dry weather one of the best places for a hide is near a wood pond, for pigeons will come in long distances in the evening to drink at the pond before roosting in the nearest firs. When big flocks of pigeons frequent a wood, there is no doubt that they get a great deal of the feed put down for pheasants, if this is thrown, as it often is, in a wide ride or clearing. On the other hand, if this is scattered in moderate cover, the wood-pigeon, being a wily bird, with a preference for open spaces, will hesitate before he comes down into a potentially dangerous area for the corn.



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ON BUYING A RETRIEVER

I SUPPOSE it is because we live in the Tin Age (Tin Lizzies, tinned food and tinny music) that many men are unable to realise the variability of animal temperament. We are so accustomed to a lever control of machinery with instantaneous and systematic compliance to direction, that we often fail to recognise the fact that a dog has sensibilities and temperament.

If we desire to purchase a gun-dog, it is essential that we should realise the fact that we are not buying a mechanical toy, but an animal with a highly developed consciousness; and if we wish to make the best of our acquisition it is necessary for the gun to appreciate the mentality of the dog.

Thus, when the new canine assistant arrives, we must endeavour to understand the point of view of an animal which is suddenly transferred to a different master, a new outlook, and variable circumstances; and the wise owner will, to begin with, try to attract the affection—and, through this, the obedience—of his new charge before he attempts to test the working capabilities of his purchase.

But to begin with, we will consider the question of selecting a gun-dog, and we will restrict our choice, on this occasion, to the retriever.

In making our selection we must remember the detail of temperament, which we have quoted above; and the average shooting man will (unless he is an expert handler) give his preference to a dog which does not rely too much on the control of its owner—for the understanding between the retriever and its then present master may be perfect, but the purchaser may not be able to acquire that perfect sympathy which evidently exists between the animal and the seller. Therefore the buyer will choose a dog that is more "self-contained."

It is possible that the would-be purchaser will be unable to have a retriever on approval—as, owing to the fact that so many possible buyers are entirely ignorant of proper handling, the majority of sellers are unwilling to risk the spoiling of a valuable animal through such ignorance in management—and the prospective buyer will have to be satisfied with seeing the dog worked by the selling owner. This is quite satisfactory if the intending purchaser knows the points to study and asks the exhibitor to demonstrate the animal's competence in a variety of tests.

Above all, it is essential that the handler of the dog should himself shoot the game on which the retriever is to be tried. In this respect, field trials fail in their purpose; for, owing to the impossibility of allowing every handler to shoot the quarry as well as manage his dog, we often see a prize at a trial won by an animal which would obviously be wild under ordinary shooting conditions but can be restrained by a handler when the latter is able to concentrate all his "threatening" attention on his canine charge.

The seller should be asked to show the work of the retriever on partridges, pheasants and hares, *walked up and driven*; for a dog will often be quite steady when it has been "dropped" at a stand during a drive, but may demonstrate a tendency to run in when it is walking at heel and sees game fall ahead of it. On the other hand, a retriever may resist temptation when walking up game, but be unsteady at a drive to a bird which has fallen but kicks about on bare ground in sight of the watching dog.

Both hares and rabbits should be shot over the retriever; for it is a curious fact that some retrievers may be steady on one of these "types of fur," but be unable to resist the pursuit of the other.

If it is possible, the retriever should be tested on a hare when the dog is out

working for a bird. This is not easy to arrange, but if plenty of thick covert is walked the opportunity of seeing this performance will generally arise. The dog must demonstrate its capability in thick, punishing undergrowth.

The orders and signs by which the retriever is worked should be carefully noted, so that the same commands and signals can be used by the purchaser—and thus the dog has a fair opportunity of demonstrating its ability. If the intending buyer wishes to use the retriever largely for wildfowl, it is essential that the dog should show its willingness to carry duck, snipe, etc.—for some retrievers dislike holding these birds—and it is, of course, most important that the animal should perform in water and thus demonstrate its ability to swim. If, however, the particular animal is a Labrador, it will probably be more difficult to keep out of water than to send in.

All the game retrieved—particularly live birds—should be examined for teeth marks or crushing, so that the intending purchaser is quite satisfied that the dog has that essential desideratum: a soft mouth. The physical formation of the dog must be considered; for we must have a retriever which possesses endurance, speed, brain-power, and ability to run a line with facility. Thus, the animal should be perfectly sound, well developed and agile; it should have good feet and legs, a sensible expression, and a neck long enough to get its head well down to the ground. The tests on game will show the "possibilities" of its olfactory sense.

Above all, we must endeavour to buy a retriever that is a good doer; for nothing is so unsatisfactory as a dog that is pernickety with its food.

But, having now described the ideal retriever, we must be careful to realise another point of view. *Well trained gun-dogs cannot be turned out by mass production.* We must endeavour to appreciate the trouble and expense that is involved in the production of a retriever which will satisfactorily pass the tests that have been suggested. The dog will probably have been shot over for two seasons; the feeding and kennelling costs will have necessitated an outlay of £20; the proportion of shooting expenses will account for another £10; and if we add £20 to pay for the many hours of tuition which the trainer has given to his charge, we shall not err much on the side of generosity.

When the ideal retriever has been discovered, tried and purchased, do not let us risk spoiling our acquisition by neglect or casual handling. Practice with a dummy for several days will probably create the necessary "liaison" between man and dog; and these dress rehearsals should always be done before the new purchase is tried in "shooting party" work. The retriever should be carefully watched during the first few days in the field and any incipient tendency to unsteadiness immediately checked. Between drives or beats the animal should be put on a lead; for it is during these intervals, when the master's attention wanders, that a retriever in novel surroundings may fall to temptation.

The dog should be kept in a warm, dry kennel which is quite free from draughts. A good loose-box offers excellent accommodation; but a sleeping bench, raised from the ground, should be put up in one corner—if the retriever shows a tendency to lie about on the brick or cement floor, this can be prevented by the provision of wooden battens, which can be made, or obtained from the leading manufacturers of kennel appliances. The animal should have a good meal in the evening and a *hard* biscuit every morning—the latter acts as a dental cleaner and a gum preserver!

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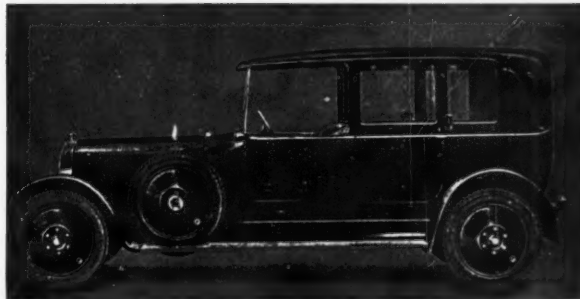
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REFINEMENTS IN GUNS

IT is a long time since any new improvements have been applied to sporting gun design, and if we look over the standard products of the gun makers we find our present-day choice limited to either the sidelock or the Anson and Deeley hammerless, with possibly a variation to a gun built on the "over and under" principle. The high-grade hammer gun is obsolete, so far as Great Britain is concerned, though they are still built to special order and still figure as an important item for the trade export market. One still finds good old hammer guns in use in the country, and only the other day I heard a farmer speak with pride of the "strong locks" of his favourite piece.

He was, although unaware of it, speaking in terms of a good hundred years ago, when the locks of a flintlock were considered very much more important than the barrels. In those days the strength and quickness of the locks, the quick driving blow of the cock and the swift, snappy flyback of the steel or hammer, made all the difference to the reliability and swift shooting power of a gun. And the legend of the vital effect and influence of strong locks endures among us to this day.

It is astonishing how seldom anything goes wrong with the locks of a good quality hammerless gun. There must be any number of them which have fired hundreds of thousands of rounds and probably have not been repaired or even adjusted since they left their maker's shop. Only once in twenty-five or more years have I had trouble with a lock—once a mainspring broke, the metal having crystallised owing to an internal flaw in the steel.

We are wisely content to leave our locks and the internal workings of our guns to our gun makers, but nevertheless they will bear occasional thinking about, for they may influence our shooting more than we think. A little wear at some point where oil has not penetrated, a little clogging at some point where oil has congealed and gummed up, and it may make a difference to our trigger pulls and lead to that slight delay which means—behind a bird.

There is another matter, too, in which locks affect us. The cap of one's cartridge is the heart of the whole affair, and excellent as our modern caps are, they are to a certain extent affected by the shape of the striker and the strength of its blow. There are not great variations in good British game guns, but if you experiment with some of the cheap foreign-made rubbish with strikers not dissimilar from pieces of French nails, you will find wide differences of performance, due simply to faulty ignition. The cartridge will go off, but in some curious way it does not go off crisp. There is not the perceptible hang-fire that there is with a percussion gun between the detonation of the cap and the explosion of the powder, but there is a practical perception of lag—a suspicion of sizzle.

The relative virtues of sidelocks and Anson and Deeley actions are not hard to assess. The sidelocks are more graceful and more expensive, but they are nowadays just as reliable. The A and D type, on the other hand, are, perhaps, better for a gun which is to go abroad with an officer on service, for if by any chance anything does go wrong, it is the kind of lock where a member can be replaced at least temporarily by any fairly intelligent mechanic. The sidelock, with its greater delicacy, represents a more difficult repair problem. The same line of reasoning applies to the single trigger—it is a delightful refinement on an English game gun and nowadays it is reliable. The selective single trigger, that is to say, the one which gives you the option

of firing the left barrel first, is, I think, a doubtful benefit. You so seldom need it that the introduction of additional complexities is hardly worth while, and the time lost in making the necessary change is also a factor to be taken into account. In the old days trouble was experienced with some single trigger actions on account of the "instinctive double pull." This has been successfully overcome in modern designs, but occasionally one comes across a man who, from some idiosyncrasy in his gun handling has difficulty with any single trigger. The benefit of a single trigger lies, perhaps, not so much in any increase of speed to be gained—although this is noticeable with some very quick shots, but in the fact that there is no slackening of the original grip while the trigger finger is moved from trigger to trigger.

There are few other refinements of importance. One maker fits detachable locks, which can be removed at will, but the ingenuity of the device might lead an absent-minded man into the greater trouble of bringing out his gun without his locks. Sling eyes and butt swivels, which are standard on nearly all foreign guns, one seldom or never sees on British ones, although in certain types of country they have marked advantages. They are convenient for carrying a heavy wildfowl gun when there is a good deal of scrambling about mud creeks to be done; and in certain kinds of hill and tree country, which one meets in Canada, climbing with one hand occupied with a gun is a fairly arduous business and a sling of some kind an enormous advantage.

Lastly comes the rubber recoil plate. I do not know that it is very useful to most of us, but if you are sensitive to recoil or to gun headache, which is a by-product of recoil, it is well worth trying. On a boy's or a lady's gun it is a very useful and important attachment, for it adds a certain amount of padding to a thinly covered shoulder bone and stops the tendency to flinch.

H. B. C. P.

THE REARING OF FERRETS

FERRET-BREEDING is not always a remunerative business, and unless great care be taken it may often prove very much the reverse. At the present time, however, ferrets are fetching good prices, and are likely to do so for some time to come. A great many more or less useless ferrets are bred every year and, since they cost just as much to rear as good ones, there is not much object in perpetuating them.

Ferrets for breeding should be made on fine lines—long and snaky in appearance with long noses and small ears. The blunt-nosed ferret of generally coarse appearance is seldom any use and usually grows to too big a size. It is often lazy and gives great trouble through "lying-up."

Young ferrets can be reared quite well on skim milk and stale bread, with a small amount of meat when they are two or three months' old. They should have only freshly killed meat, and nothing is better for them than small birds, such as sparrows, or a young rabbit. When ferrets are born they should never be looked at, or their dam will, very probably, kill them. Again, if she be allowed to go thirsty, she will probably eat her family.

Cleanliness, of course, is very important or distemper is sure to make its appearance. Hay or oat straw should be used for the nest, and the floor of the hut should be covered with wood chips, shavings or coarse chaff, which must be frequently renewed. Sawdust is bad material for ferret hutches, because it sticks to the feet when wet and may produce foot-rot. Young ferrets should be handled as frequently as possible after weaning, but never worked until they are full-grown.

REPLENISHING THE GARDEN



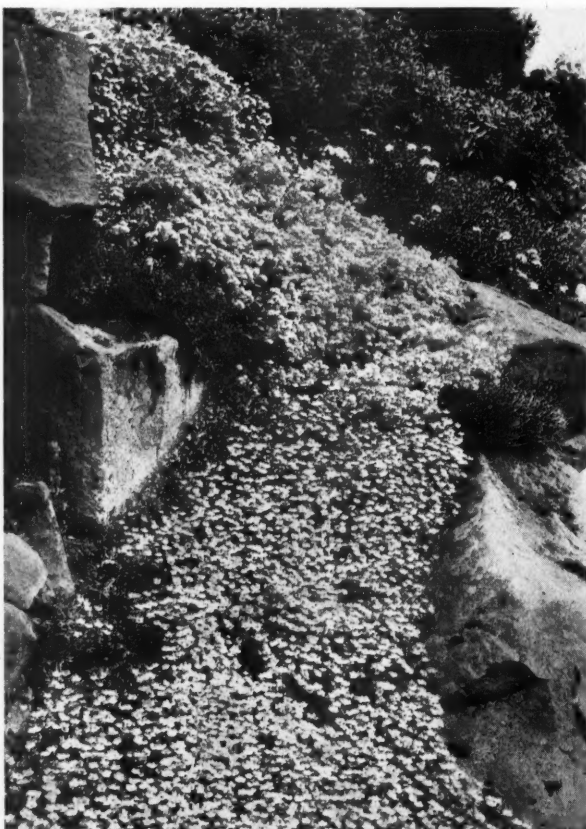
AN EARLY SUMMER BORDER WHERE PEONIES, LUPINS AND IRISES PREDOMINATE.

AUTUMN is the season of renovation and replenishment in the garden, and if genial weather occurs, it is as well to take advantage of the opportunity to push ahead with the work, as if it is left unfinished during the next few weeks, the weather later on may render it impossible to be undertaken until next spring, when there will be any number of immediate duties demanding attention. This is the best time to undertake any rearranging and restocking that may be found necessary, since it is the end of one gardening year and the beginning of another. Ideas and suggestions gleaned during the past season can be put into practice while still fresh in the memory, and as the removal of certain plants that have proved unsatisfactory is carried out, so can gradual restocking with fresh subjects be undertaken. Replenishment should not be done in a haphazard way. Start with some preconceived ideas of what is desired by roughly planning suggested alterations and planting schemes on paper, so that some picture of the end result may be obtained. Make a careful selection of plants to meet the needs of the different parts of the garden, and according to personal taste, and then roughly indicate their positions on the plan. It is unwise to carry out restocking without some guide unless one has imagination and a fair knowledge of the plants used, their habits, height, flower colours and time of flowering. These points are all important, and it is here that the amateur often fails. A professional gardener, knowing his plants and their idiosyncrasies, can juggle with them *in situ* without the help of paper and produce a charming result, but let the amateur follow suit and the end will be disastrous. For one thing, the latter is apt to plant too closely with the idea

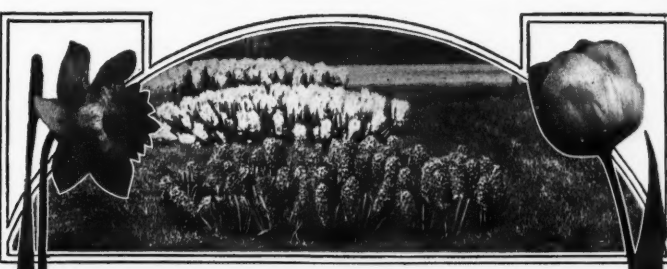
of leaving no blanks, but with the result of overcrowding and obtaining plants both weak and sickly. Make a point when purchasing plants to ascertain, (1) their ultimate height, (2) habit of growth and if they are slow or rapid growers, (3) time of flowering, (4) colour, (5) evergreen or deciduous, (6) any peculiar characteristics, such as creeping and spreading by means of an underground stem. Once satisfaction has been gained on these points, planting can be done. Each plant can be given

space according to its habit and included in certain schemes for a particular reason. No matter the part of the garden, these are the criteria on which successful replenishment depends if charming effects are wanted. No shrub or herbaceous border, or a part of the rock garden, will look well if the plants have been thrown together anyhow and left to take care of themselves. This year, particularly, the disastrous results of such a course are only too evident. Growth has been exceptional, with the result that where close planting was done, the plants have choked themselves and flowering has been interfered with.

When restocking, attempt, if possible, to break away from stereotyped lines. Introduce a few new plants into the scheme, which may, perhaps, have been noted in a friend's garden or at a flower show. The catalogues of most up-to-date nursery firms will supply you with all the information necessary on the many different kinds of plants and, in addition, often offer suggestions on planting and grouping, so that the inclusion of any newcomers should not prove a source of difficulty. As well as introducing new plants, add new varieties of existing plants in the garden to the collection. These are all of better colouring, of finer habit and with larger sized blooms than the



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older forms, while the range of shades offered is sufficient to satisfy every taste.

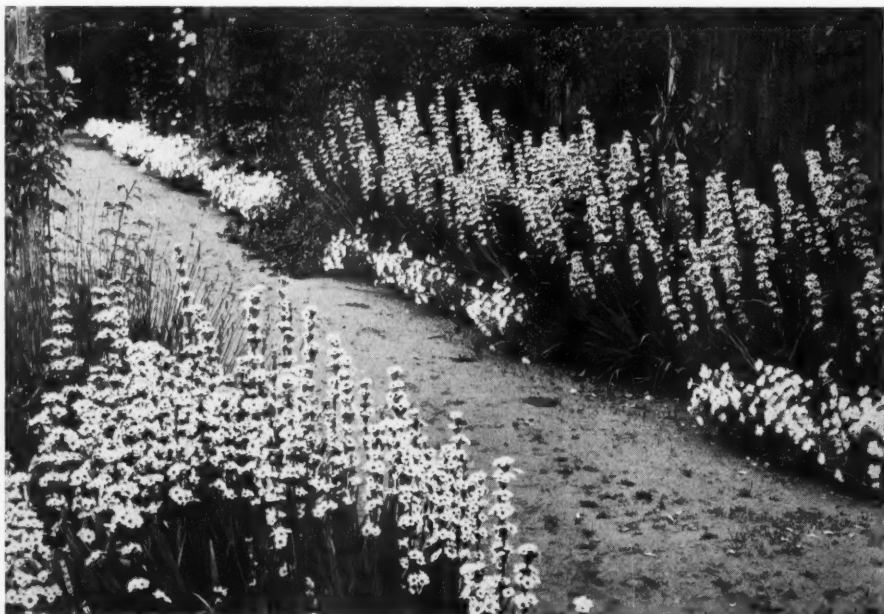
When one comes to the replenishment of the beds and borders in a garden where hardy plants predominate, one cannot but be struck with the latitude which is allowed in the selection of suitable plants to occupy such situations and in their arrangement. Borders may be designed in any number of ways, according with their purpose, and once the nature of the border has been decided on, the inmates can be selected. The range of subjects is wide, but for our purpose here, we will restrict ourselves to a consideration of hardy herbaceous perennials. For backgrounds tall plants such as delphiniums, hollyhocks, foxgloves, mulleins, tree lupins, a few of the shrubby spiræas, helianthus, eremuri, *Artemesia lactiflora*, *Cimicifuga racemosa*, acanthus, senecio in variety, solidago (the golden rod), the taller dahlias (the cactus and decorative flowered varieties) and rudbeckias, may be chosen, while for the middle of the border, peonies, aconitum, anemones, campanulas, *Chrysanthemum maximum*, dahlias, gladioli, phloxes, lupins, Michaelmas daisies, galega, *Hesperis matronalis*, irises in variety, the uncommon *sisyrinchium*, many species of lily, *Scabiosa caucasica* in several varieties, *sidalceas*, spiræas, thalictrums, anchusas, eryngiums, gaillardias, heleniums, coreopsis, geums, kniphofias, montbretias monarda, among others, may be chosen. Any number of plants may occupy the foreground if they are of dwarf habit. *Gypsophila paniculata* is excellent for the foreground, while *potentilla* is also good. On the whole, however, annuals are to be preferred for giving colour to the forefront, interspersed among low growing heaths: *helianthemums*, *cistus* or the grey-leaved *santolina*. With such kinds as delphiniums, peonies, lupins, phloxes and Michaelmas daisies, a few of the modern varieties of each kind should be grown. Among delphiniums, the following can be recommended; the well known *Millicent Blackmore*, of a blue and mauve shade; *James William Kelway*, gentian blue with plum shading; *Blue Boy*; *Mrs. Townley Parker*; *Nora Ferguson*; and among the *Wrexham* strain, the attractive *Monarch of Wales*, *Coquette* and the deep toned *Violet Queen*. These three latter varieties have all long tapering spikes, which look extremely elegant in the border. There are many decorative peonies now obtainable, most of which have originated at the Langport nurseries. A few of the best are *Lady Alexandra Duff*, *Kelway's Glorious*, *Pride of Langport* (single), *Langport Triumph* and *Beatrice Kelway*. Among lupins a choice collection might be made from the following: the deep yellow *Sunshine*, the pink *Downer's Delight*, *Opal*, a good blue, the deep coloured *Chocolate Soldier* and the soft blue *Penelope*. The varieties of Michaelmas daisies are legion and were seen to advantage at the recent Holland Park show. Among the best are the giant-flowered *Queen of Colwall*, the feathery-flowered *Silver Spray*, the well known *Barr's Pink*, *Queen Mary*, valuable as a late flowerer, *Little Boy Blue* and its counterpart, *Little Pink Lady*, *October Dawn* and *Climax*. Among phlox varieties special note should be made of several of the



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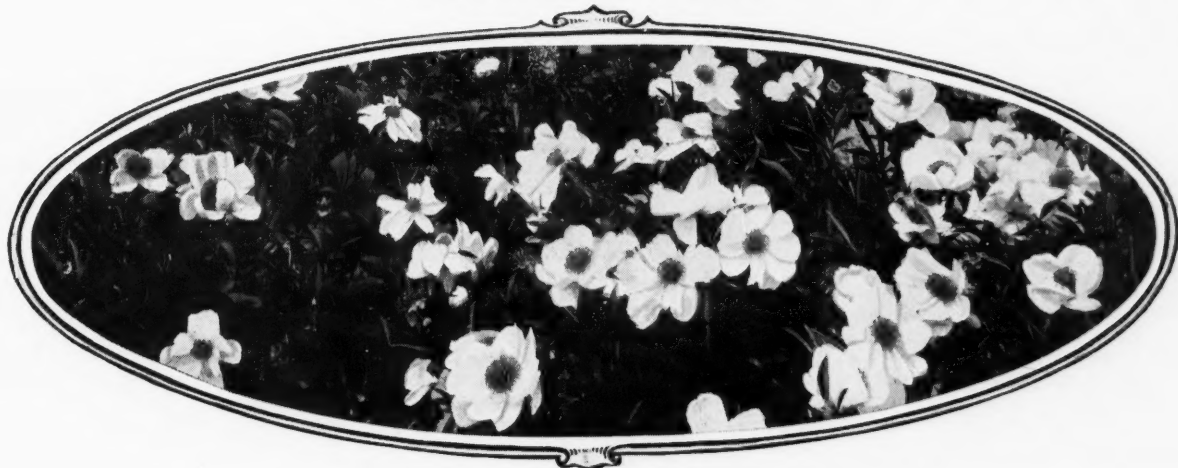


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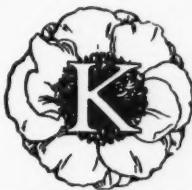
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new deep blue sorts, such as Border Gem and Triumph, which are both particularly good.

Anemones are becoming extremely popular plants, since they can be used in many different situations in the garden, and all gardeners should give a trial to the brilliantly coloured *Anemone fulgens* or to the multi-coloured varieties of the St. Brigid strain. *Anemone japonica* is a first-rate border plant, but *A. fulgens* and the St. Brigid varieties look best grown as a ribbon edging in front of the shrubby border, where their glowing shades are thrown up to advantage. Then come such species as *memorosa* and *pulsatilla*, suited for a slope in the rock garden, and, last of all, the hepaticas, often treated as a group apart, since in many ways they differ from the true anemones. One of the accompanying illustrations shows an ideal way of growing *A. hepatica* to advantage. In a situation such as this, at the foot of an easterly wall, with large flat stones round the plant to keep its feet moist and cool and its crown fairly dry, *A. hepatica* will form a cushion starred with white and blue as big, almost, as a cart wheel. The plants should not be disturbed unless absolutely necessary, as they take unkindly to any shifting.

In the rock garden, strict attention is always necessary to keep a happy balance among the inmates, otherwise some of the more rampant growers will smother everything in their vicinity. *Aubrietias*, *alyssum*, *arabis*, *cerastium* and others of similar nature are certainly to be desired for their effective colour display in spring, but they must be kept under control if more dainty morsels are attempted. When carrying out renovation work in this section, do not put all your eggs in the one basket; in other words, do not restrict yourself to the planting of those rock plants that only flower in spring and early summer. There are many good autumn flowers to be borne in mind. There are many excellent sedums: the knotweeds *Polygonum affine* and *vaccinifolium*, and the two first-rate gentians, *G. sino ornata* and *G. Farreri*. These two gentians should be in every garden. They are not so difficult to grow as many would have us believe. Do not grow them high up in the rock-work, but as low as possible. *Sino ornata* thrives in moist flat spots, while *G. Farreri* prefers even a wetter place still. Lack of moisture can be noted through the foliage of the plants turning brown when it should be of a deep, rich green. When restocking the rockery, do not omit to include them. They form carpets of the richest blue. As well

as including new plants in the scheme, try as far as possible to arrange the existing order of things by re-shuffling several of the plants already grown, making for new colour groupings and fresh rock garden pictures. Place a dwarf conifer such as a weeping *tsuga* or a squat spruce or a pygmy columnar juniper at any vantage point. At any giant corner boulder let a plant of *alyssum* or one of the mossy saxifrages run riot when there is nothing else near by. Judicious planting adds as much to the charm of the rock garden as the plants in it.

The advice given with respect to the herbaceous border and the rock garden can also be applied with equal force to all shrubs. It is now when transplanting can be done and fresh plantings made. All evergreens should be moved without delay in order that the plants can take advantage of any warmth that remains in the soil and so assist them in becoming quickly established in their new positions. Flowering shrubs, good fruiting kinds, and those whose leaves assume gorgeous autumn tints, should be all included for an all-round display in the shrub border. A selection to embrace those sorts which flower at different seasons should be made, commencing with such spring flowerers as *hamamelis*, *forsythias*, *Choisya ternata*, the winter flowering heaths, *Viburnum fragrans* and *Carlesii* and going through the whole gamut of spring and summer flowering kinds, such as the barberries, *deutzias*, *philadelphus*, *cytissus*, *genistas*, *magnolias*, *rhododendrons* and *azaleas*, *hypericums*, *peris*, etc., on into the late-flowering *escallonias*, *ceanothus*, *buddleias*, *Hydrangea paniculata* and *veronicas*. There is sufficient to satisfy every taste. But besides the ordinary shrubs which one finds in the majority of shrub borders, one or two uncommon varieties ought to be introduced for the sake of novelty. A shrub which is seldom seen is the one illustrated here, *Fothergilla major*. It is a North American shrub and one in every way desirable for even a small shrubbery, since it only reaches about seven or eight feet at its highest. It is a most attractive and decorative shrub when in full flower, with its feathery clusters of white stamens that form a fluffy ball. One or two other uncommon shrubs that might be grown are *Arctostaphylos manzanita*, *Osmanthus Delavayi* (now becoming better known), *Fremontia californica* and *Buddleia alternifolia*. The shrubbery should be made as representative as possible, so that it will not be without a redeeming feature at every season of the year. G. C. T.

RHODODENDRONS for ANY SITUATION

THERE is probably no flowering plant that causes more envy than the rhododendron. The man who gardens in lime, which rhododendrons hate, longs for greensand, which rhododendrons love; the gardener in a cold and bleak situation on the east envies the warmer and moister conditions on the west; the cultivator who has to deal with a hungry and droughty soil wishes that the days of magic were not past when a gentleman with cabalistic signs on his clothing could wave a wand and turn his crumbling loam into a peaty soil rich in humus. All this envy is caused by one group of flowering shrubs, and much of it is unnecessary. As a matter of fact, the only man who must go rhododendronless is the gardener on lime and chalk. Barring that, there is no garden in the country that need be without these wonderful shrubs in some form or another. He who gardens in milder and moister climates need have no fear of any of the common rhododendrons.



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There is no spice of experimenting about it; he knows that he can grow anything from the big-leaved Chinese and Himalayan species through the whole gamut of hybrids, from the magnificent *Loderi*, with its enormous flowers of white or blush or pink, to new crosses of his own raising. But the gardener in more exposed situations and in more unkindly soils must be more circumspect. It is little use him saying plant rhododendrons there and there. He must find situations that suit them, which are neither too windy nor too dry or too much exposed to the sun; above all, he must prepare the soil. Drainage must be made, heavy soils broken up, and light, hungry soils enriched with humus in the way of peat litter and leaf-mould. The plants must be mulched every year and a certain amount of care must be taken in their cultivation if they are to show all their glories. He must also be careful in his selection of species and hybrids, but all enthusiasts will tell him that there

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M. Chionoides. Creamy white, compact growing.	M. Cynthia. Rosy crimson.
M. Fastuosum fl. pl. Double mauve.	M. Everestianum. Rosy lilac.
E. Handsworth. White.	M. F. Waterer. Fiery crimson.
M. J. H. Agnew. Blush, chocolate spots.	M. John Walter. Rich crimson.
M. Lady C. Mitford. Peach colour.	M. Kate Waterer. Rosy crimson, yellow blotch.
M. Lady E. Cathcart. Bright rose, crimson blotch.	L. Lady Hillingdon. Pale lilac.
M. Mrs. E. C. Stirling. Pale pink.	L. Madame Carvalho. White.
L. Mrs. J. Kelk. Clear rose.	M. Mrs. Holford. Salmon.
M. Mrs. T. Agnew. White, lemon blotch.	M. Mrs. J. Penn. Salmon pink, edged crimson.
M. Mrs. Tritton. Bright crimson, light centre.	M. Mrs. W. Agnew. Pale rose.
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M. Lady Decies. Blush lilac	15 " 18 " 4 6	1½ " 2 " 6 0
M. Message of Peace. White, faintly tinged mauve	15 " 18 " 5 0	1½ " 2 " 7 6
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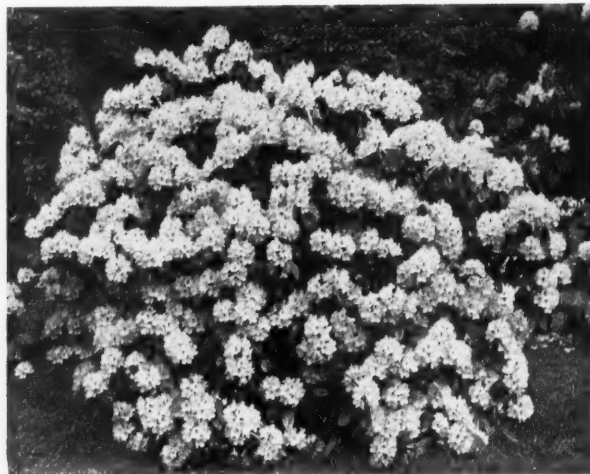
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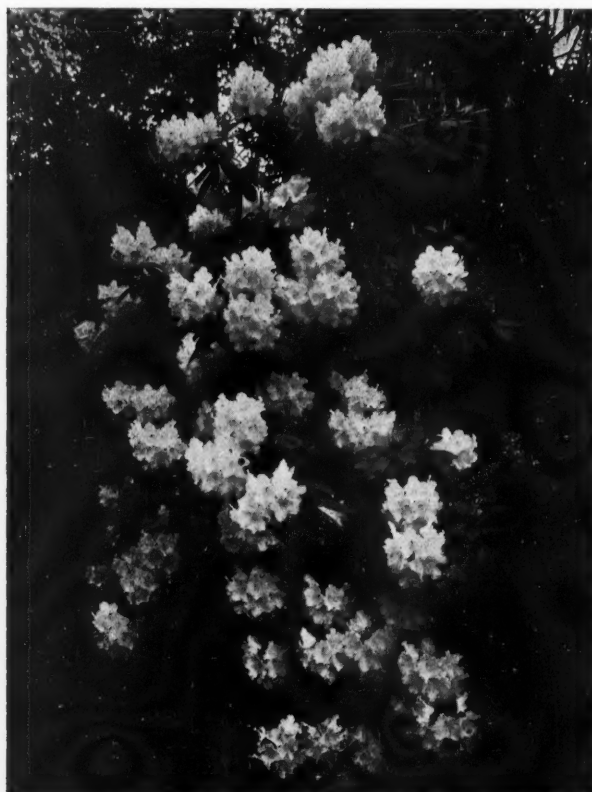
are a host to choose from. Almost all the hybrids of an earlier generation will grow in any lime-free garden. He can make his choice from the old favourites raised by such famous growers as Waterers and Standish and Noble. There are the rose pink Alice, the fiery red Ascot Brilliant, the blood red B. de Bruin, the early flowering blush pink Christmas Cheer, the white George Hardy or Duchess of Portland or Mrs. E. C. Stirling, the ultra hardy Pink Jacksoni, the ever-popular Pink Pearl and so on. He can grow with certainty of success many of the newer hybrids if he can afford a trifle more per plant, such as Loder's White, perhaps the finest really hardy hybrid yet produced; C. B. van Ness, dark scarlet; Armistice Day, large blooms of an orange red; and the Unknown Warrior, a true blood red. All these and many others will grow under ordinary garden conditions, provided that they are sheltered from the wind and the hottest sunshine in the middle of a summer's day. He can venture on many of the commoner species in a sheltered position in half shade such as is afforded in a sheltered shrub border. He need have no fear of *R. chartophyllum*, very floriferous with innumerable trusses of white flowers with an orange blotch in the throat, or *R. yunnanense*, another moderate sized free-flowering species with pale pink flowers with darker blotches. Then there is the stiff little shrubby *R. racemosum*, 2ft. to 3ft. in height with tight trusses of tiny pink flowers with exserted stamens. This charming species is very hardy and blooms freely at an early age; it will also stand fairly dry conditions. If the gardener is willing to wait, there are numbers of semi-dwarfs with large bell-shaped flowers that are worth several

years of absence of flower. Among them are the blood red *R. hematodes*, the orange *R. dichroanthum* and the scarlet *R. neriiflorum*. The two former are bushy plants about 3ft. in height and as much through; the last is a little larger. Of taller-growing species he cannot do better than the two old Himalayan species, *R. Thomsoni* with its roundish leaves and blood red flowers, and *R. campylocarpum* with yellow bells. Of the real dwarfs there are many that are within the reach of all gardeners. Although admirable for the rock garden, they need not be confined there, as groups of plants make admirable edgings for a shady shrub border or for massed planting in thin woodland. Among them are the yellow *R. chryseum* and *RR. intricatum*, *hippophæoides* and *fastigiatum*, all of which vary from lavender-blue to a blue-purple. They flower at an early age, and are easily propagated by means of cuttings. All that they require in the way of cultivation is the annual mulch.

Such samples as are mentioned above, and they are only samples of a lengthy list, are all proved plants in every situation in the country. This surely shows that the average gardener need not always envy his more favoured colleague. But remember that it is useless trying to grow rhododendrons in any situation; they must have suitable conditions of light, shelter and moisture, conditions which are not very arduous and which can be arranged in almost any garden. Thorough preparation of the soil is necessary and an annual mulching. With a little care rhododendrons will give of their best, north, east, south or west, provided that the choice is suitable.



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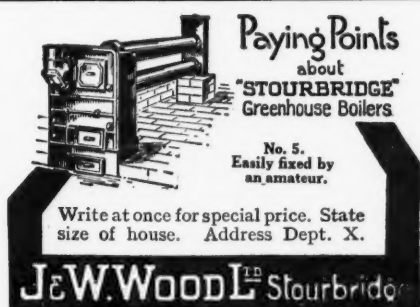
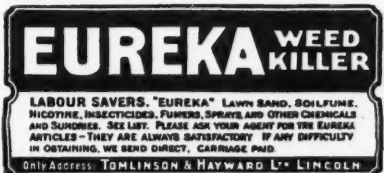
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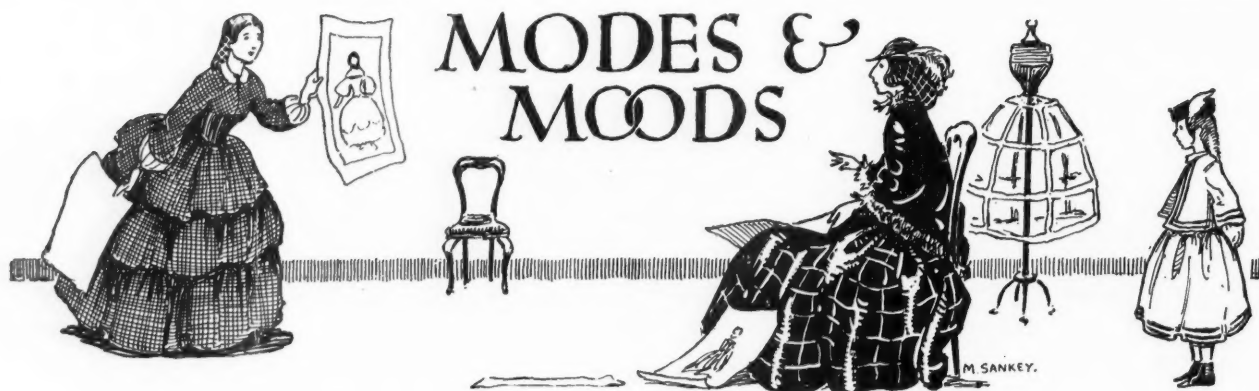
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"Pressed Lamb" and Moleskin Dyed Rhododendron Red.

IF I had to choose the most practical fur for motoring at the present moment, my choice would probably hover between four. Either I should plump for black Persian lamb—the best I could get, which is very good—or I should choose nutria, which is light in weight and wonderful for wear, easy to clean and most becoming. Or, it might be, I should select an antelope coat with, perhaps, a collar of skunk, or, again, if I was one of the most fortunate among women, I think it would have to be a black natural musquash—"black" being a courtesy title, for the skins of this variety are really very dark brown—which wears everlastingly and always looks well.

A SENSATIONAL FAVOURITE.

But this season sensational novelties are literally elbowing each other. The favourite at the present moment is a fur so exquisite and dainty that it might almost be a moiré silk, or a kind of moiré velvet with soft lights and shades. It is known sometimes as American broadtail, sometimes as "pressed lamb," and again as "sheared lamb," but, like the rose—"by



A coat of ash grey squirrel with a fox collar which matches it to a semitone. (Reville, Limited.)

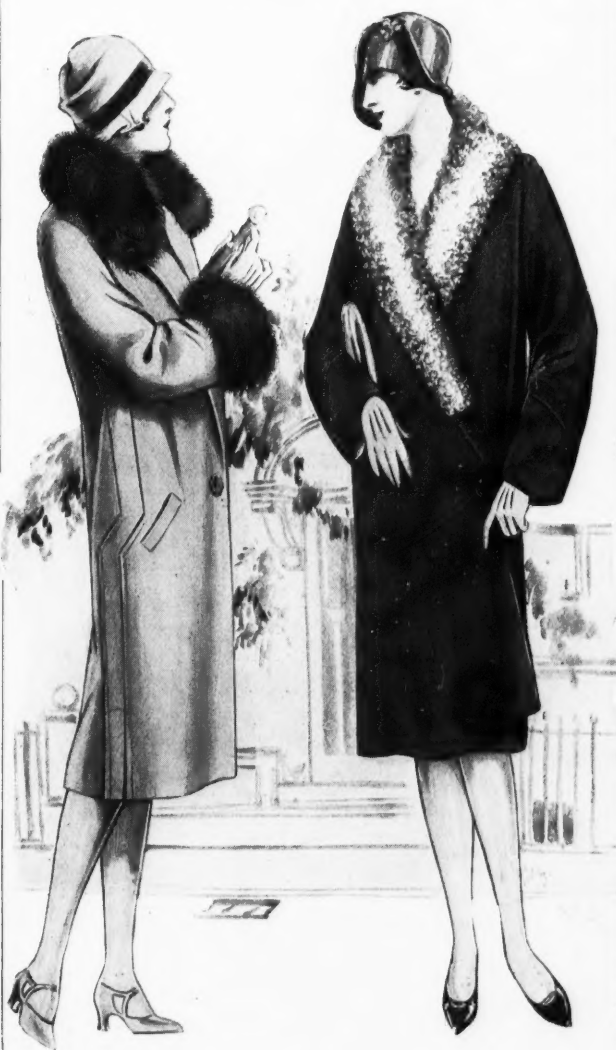


Nothing is more becoming than the alliance of velvet and fur, as shown in this illustration. (Worth, Paris.)

any name"—is equally attractive. At Reville's, Limited, Hanover Square, I saw a lovely example, in the palest *café au lait*, with deeper tones of brown here and there, and a big nutria collar to set it off. The lining was of crêpe de Chine, and a point about the linings of to-day is that in most cases they match the fur to the veriest semitone, the crêpe de Chine being of beautiful quality, rich and soft and practically left alone—no embroideries, unless it is a darning or light sewing of the edge in floss silk or chenille, no trimmings or "fussy" additions, just the pleating or tucking or cording of the material itself, and occasionally a little edging of some bright colour, like a stippling. This latter might have been seen in these show-rooms on a coat of broadtail—not the sheared or pressed variety—the colour of which was a coppery bronze, while the lining of crêpe de Chine had just an edge of tangerine and gold, which provided a most telling addition. Like all the smartest fur coats of the moment the line from neck to hem was perfectly straight, a fact which was rather accentuated by the small bell of the sleeves and the big, upstanding collar, which was cut into a little point at the base as though it had half

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decided to be a hood and had changed its mind.

CREAM AND BRONZE.

As to the familiar black Persian lamb, it is treated with a collar in some contrasting fur, and whereas in the old days it was rather a clumsy and bulky pelt for a woman who had not the figure of a sylph, it is now so supple and beautifully "dressed" that anyone can wear it. A proof of this is the number of people who are ordering it this winter. Another interesting fur is Krimmer, like Persian lamb, but in a soft and charming brown. At Debenham's, Wigmore Street, a coat of nutria was trimmed with this, while another very becoming trimming in their showroom was the creamy brown of a great double collar of Asiatic marten on the soft bronze of a nutria coat. Natural musquash trimmed with American skunk—a pretty shaded fur—was yet a third scheme at Debenham's, and as regards original treatment, a broadtail coat trimmed with silver fox had a big collar of the latter fur on which, instead of the ordinary fur hem, the skins were slit in half and joined together, touching the edge of the skirt behind, but being brought up gradually in front on either side with the head on the right. Each sleeve had a half cuff of the skin ending in a head to match the "skirts."

One wonders how many Englishwomen will be bold enough this year to choose a fur which is dyed a vivid red. We all of us accept the exquisite browns and greys, the speckled and striped examples—from mushroom to the deepest mahogany, and again from mist grey to pewter—however false they may be to the original. But red is another matter and more difficult to welcome. And yet at Revillon Frères, Regent Street, it was very hard to be anything but enthusiastic about a moleskin coat in a very beautiful rhododendron shade with a great grey fox collar. I had set

my heart against this Parisian desecration of the beautiful greyish brown of moleskin proper, but I was nevertheless forced to admire it, as well as the way in which the entire coat was fashioned in layers, the edge of one just covering the other, like superposed flounces.

THE PERFECT MATCH.

At Revillon's, too, one notices the three very important features of the fur coat this season—viz., the wide "wrap-over" of the skirts of the coats, which is a great consideration for the motorist, but which does not in the least interfere with the straight line of the garment, and the "facings" of the same fur as the collar, on the inside of the coat. In addition to that there are all manner of interesting and attractive novelties. For instance, on a coat of grey squirrel—a coat, be it said, of such picked skins that there was not a brown hair among them—the pelts were spliced one into each other in a serried row of little sharp points, or "dents"—like inlaid wood—while the collar of grey fox matched it so exactly that it might have been another part



Ermine is a classic fur for evening wear which is as fashionable as ever this season. (Revillon, Limited.)

are extremely strong, but almost incredibly soft and amenable, and strapped and tucked and treated with inverted pleats, while they are lined with plaid material or with soft camel's wool. Nutria, with a natural lynx collar is one of the triumphs of this firm, as well as a dyed marmot which almost rivals Kolinski, and a wonderful coat of the latter fur.

DORMOUSE LINING.

Have you ever thought of dormouse skin in connection with coats? One remembers the irritating little creature which slept so persistently in its wooden box in our childhood days, and of the dormouse in "Alice in Wonderland" which fell asleep with its head in a teacup—or was it a teapot?—but in the showrooms at the Grafton Fur Co., Ltd., I first heard of the dormouse—which was my earliest animal friend—as the newest fur lining to the coats in leather or tweed. These are very attractive skins in lines of grey and white, but they only represent one of the many wonderful things to be seen in these salons.

There are, for instance, a great many grey coats. A grey American broadtail was trimmed with grey squirrel, forming a wide hem and very deep cuffs, fitting to the arm as far as the elbow, so that they were more like half-sleeves, while the shaded grey and white lamb coats had mole-coney, fox or squirrel collars. Another fur which is very popular in these showrooms and has already been referred to, is summer ermine—the pale golden brown of which really does seem to have trapped the rays of summer sunshine to diffuse them in winter. For evening wear there was a lovely coat of sheared rabbit in creamy white in what the furrier would call "stranded working," which has a soft ribbed effect, a white kid belt completing the scheme; while there were natural moleskin coats in abundance as well as luxurious deep full length capes of Kolinski or mink.

KATHLEEN M. BARROW.



A travelling or motor coat of checked tweed trimmed with leather. (Maison Ross.)

of the same animal, and the lining repeated the shade exactly.

A coat of natural "summer ermine"—that mysterious fur which is brown instead of white—has wide bell sleeves with a slit in them through which the arm can be thrust at will; and a dyed ermine cloak, the colour of which is a soft pinkish mushroom, has a collar of chocolate skunk.

LEATHER AND SUEDE.

But, lovely and luxurious as are the new furs, there are many occasions for the woman motorist—especially in a touring car—when leather or suede answers her purpose better than fur. At Peter Robinson's the coats of these two are quite decorative enough, without losing their workmanlike qualities, to tempt anyone, and the colours are very attractive as well. For instance, the "burnt" biscuit shade of the suede coat, of which an illustration is given, is set off admirably by the deep hem of dark brown coney, while the lining is of woollen material with the upper part of satin. Again, the napper leather coats in these showrooms



A motor coat in a shade of "burnt biscuit," trimmed with brown coney. (Peter Robinson Limited.)



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Jacquard Tweed, trimmed Coney, half-lined Crêpe-de-Chine.

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SENT ON APPROVAL

THE JUDICIOUS EPICURE

By X. MARCEL BOULESTIN.

THE winter brings in its wake, even to England, a few consolations, such as oysters and game. If what some naturalists call "these succulent bi-valves," are really perfect only in one way—that is, served plain on a bed of ice—game, on the other hand, can be treated in many different manners, all equally delicious. It is, indeed, curiously unimagined always to serve the hare jugged, the rabbit in a pie and the birds roasted with their accompaniment of breadcrumbs and of a pint of gravy, mysteriously produced by the cook from nowhere. A white rabbit out of a golf bag would not be more surprising.

The following recipes, chosen between many, are quite simple and have many advantages; the *terraine* of game, for instance, will keep for days and is a very useful thing to have in the house, while the hare *périgourdine*, which is a kind of better *civet*, will be just as good, in fact, better reheated the following day.

LIEVRE PERIGOURDINE.—Take a hare and bone it carefully. Prepare a stuffing with about three-quarters of a pound of pork and lean veal mixed, two shallots, a little *foie gras* and a few chicken livers, all this chopped finely and well seasoned with salt and freshly ground pepper. Put the stuffing inside the hare, remodel it and tie it well.

Put in a large saucepan a good piece of butter (or better still, pork fat), a few small onions and three rashers of bacon cut in dice. Cook a few minutes, then put in your hare and let it slowly get brown, turning it when necessary. Remove the hare from the saucepan.

Add to the contents of the saucepan a tablespoonful of flour and stir well, then at least a pint of white wine, the blood of the hare (in which you have put a little white wine or a few drops of vinegar to prevent it from coagulating), parsley, salt and pepper.

Put the hare in a thick iron saucepan or in a casserole, pour over it the mixture and later add, if you like, a few truffles cut in slices. Cook very slowly for six to ten hours according to the size of the hare. Remove string and parsley before serving. Should the hare be a small one, it can be stuffed without being boned.

TERRINE DE GIBIER.—You can use for this *paté* any game you have by you—partridge, pheasant, hare or rabbit. The procedure is always the same. Cut some nice fillets out of whatever game you are using and season them with salt and pepper; also prepare some minced meat (the proportions should be one part of minced meat to two parts of game) in the following manner: pork, streaky bacon, lean veal, a little stale bread, parsley, one onion and one shallot finely chopped, one truffle in slices, spices, salt and pepper. These should be finely minced and well mixed.

Take an earthenware *terraine*, grease it with pork fat and fill it, beginning with one bayleaf at the bottom and a layer of minced meat, then a layer of game, a thin piece of fat bacon, a layer of meat and so on till the *terraine* is full, ending with minced meat and a slice of fat bacon. Stand the *terraine* in a tin full of hot water and bake in a moderate oven for about two hours.

While it cooks, put in a small saucepan full of water, bones and scraps of game, one onion, with a clove, one carrot cut in slices, *bouquet* and a calf's foot. Bring to the boil and let it simmer till well reduced. When the *terraine* is cooked, remove it from the oven. You will find that the *paté* has shrunk; empty out most of the fat it has yielded and fill in with your reduced stock (through a fine colander), which will become a jelly when cold. Put a weight over the *paté* and put it away to cool. It will keep for weeks if (when it has become tepid), you pour over it melted fat and cover it with a piece of greased paper. If you intend to eat it at once, this is not necessary. In any case, it is better to keep it a day.



FOR AN INFORMAL DINNER.

Potage à l'oseille.
Soles meunière.
Faisan poché au céleri.
Figs flambées.

FIGES FLAMBEES.—A very simple "seasonable" sweet now that fresh figs are in season, which only takes five minutes to prepare. Peel some figs, put them in a silver or bi-metal pan with curaçao, over a spirit lamp. Set the liqueur alight, and prick the figs with a silver fork while the liqueur burns; keep shaking the pan. By the time the figs are warm and soft, the curaçao has reduced and the flames die out naturally. Serve at once. It should be either made in the dining-room or sent in while still alight.

FROM A WOMAN'S NOTEBOOK

CREATIONS OF ARTISTIC CHARM AND ELEGANCE.

In pleasing herself, Lady Duff Gordon most unquestionably gave pleasure to the vast concourse of dress-loving women gathered together for the first display of original models, held at Rosslyn House, her new home in Regent Street. With her usual charm and *bonhomie*, Lady Duff Gordon opened the proceedings by announcing the "selfishness" of her dress aims, confessing that she had designed all her models for her own self-satisfaction, and, as is so well known to her numerous following, anything and everything she touches is invested with a quite particular *cachet*—there could be no higher standard of excellence. Among the tailor-mades I noticed the prevalence of simple, perfectly cut coats accompanied by plain or pleated skirts that invariably covered the knee, the tweeds used being of a superfine quality and in an enchanting range of shades.

There were numbers of the most attractive little jumper suits expressed in a variety of materials, each one evidencing an individual touch essentially Lady Duff Gordon. The two-piece suits likewise revealed supreme good taste and originally allied material expressions, one smart but simply made brown velvet frock being completed by a beautifully cut tweed coat, the velvet note creeping into the scheme in the guise of a facing to the scarf collar. A small bow and criss-cross arrangement of ribbon at the neck characterised another charming velvet frock, worn with a loose-fitting coat.

As for the evening frocks, they passed before admiring eyes, a fleeting vision of lovely colours and materials, a veritable maze of soft floating draperies and diaphanous fabrics that proved an effective contrast to the prim little picture frocks so dear to the heart of this great *modiste*, who never fails to capture the hearts of her clients.

EXHIBITION OF HOME CRAFTS.

The motto of the "National Federation of Women's Institutes," "Do all the good you can in every way you can to all the people you can," has obviously been the watchword of the leaders

as well as the more humble members of this remarkable organisation, the Exhibition of Home Crafts,



The splicing and seaming of fur in a bias line is shown in the case of this coat of grey squirrel with a dark sitka fox collar. (Reyillon Frères).

held last week at the Imperial Institute, South Kensington, proving beyond a shadow of doubt that every woman, no matter what her station in life may be, can produce artistic and beautiful work if her resources are trained.

A special aim of the Institutes is the revival of local industries in the home, such as the old-world quilted counterpanes so characteristic of the northern counties and their need for warm bed covering. Many of the beautiful and intricate patterns have been handed down from mother to daughter through many generations, the examples shown at the Imperial Institute being in every way worthy to take their place in the heirloom category.

Co-operative work, again, is a feature of particular interest, this enabling large and really lovely pieces of work to be done in sections by a scattered community. In Warwickshire, for example, no fewer than 428 members, representing eighty-one institutes, have combined in the making of a quilt, pillow sham and headpiece of natural linen, embroidered in an effective black design, the square sections being united by hand-made lace. This has been presented to the President, Lady Ilkeston. Another wonderful piece of co-operative work, done in Gloucestershire, is a doll's house, a perfect model of a Tudor timbered mansion, completely furnished and fitted with electric light, its destination being the Bristol Children's Hospital. Among many exquisitely made pieces of raffia work was a small, oval trinket box, sent by a Warwickshire worker, who had faithfully copied a fine chain-stitch, characteristic of the county; a set of table-mats, made by an old lady of eighty-four, also exacting interested attention.

Rug-making and fur craft provide two serviceable and profitable occupations, the homely rabbit, together with the more costly chinchilla and Angora breeds, being pressed into the service of various cosy coat-linings, gloves, shoes, etc.

The opening day of this most remarkable Exhibition was thronged with members of Institutes from far and near, and the presence of H.M. the Queen and Princess Mary on the closing day served to clinch the fact that this steadily increasing and powerful Federation interests the greatest ladies in the land as well as the humblest cottager.



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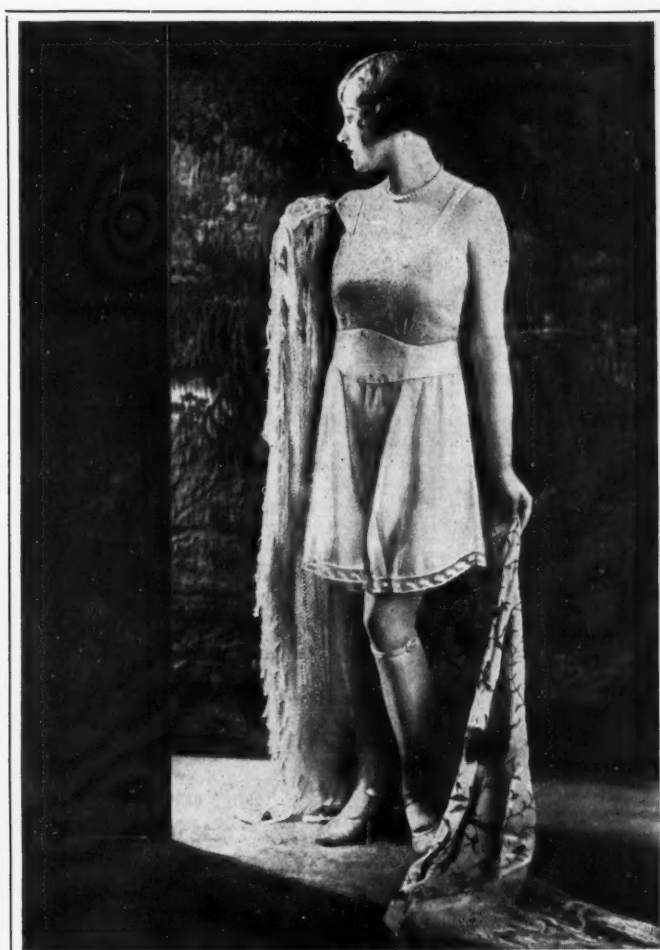
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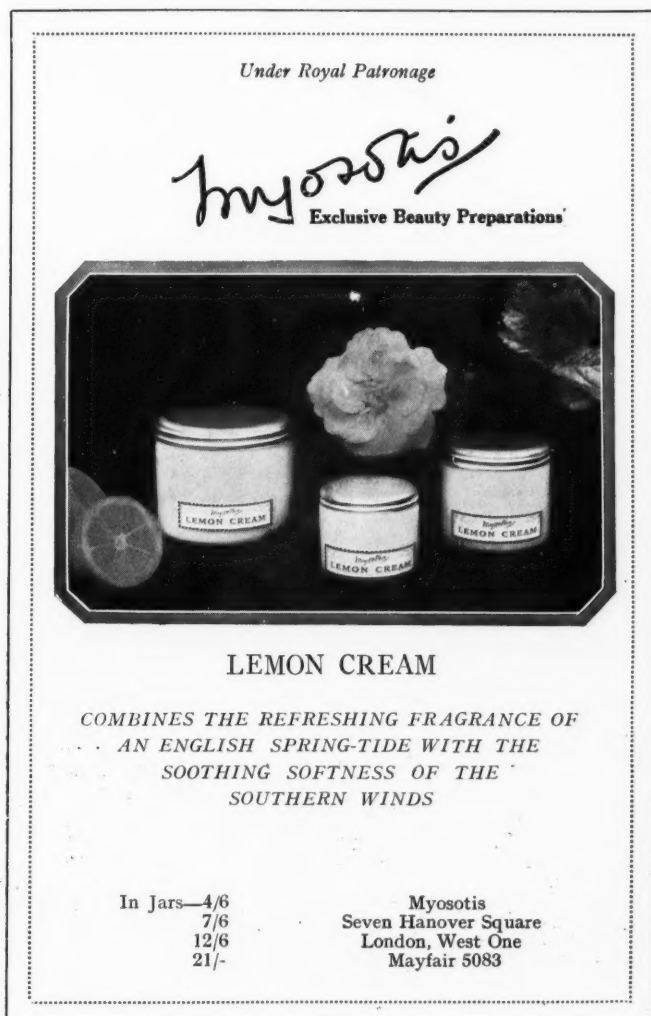
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CH. L'ENTENTE SIMONE.

ACCORDING to statistics published recently in a daily paper, there are in Great Britain alone no fewer than 4,000,000 dogs, one to every ten human beings, and from this large and

THE PERFECT DOG

CANINE CHAMPIONS OWNED BY WOMEN



CH. L'ENTENTE L'ENFANT PRODIGUE.

specimen is the lovely little miniature poodle, Ch. Pronto, whose owner is Mrs. B. E. Glynn. He has no fewer than twelve championships to his credit, being of the regulation height, viz., under 15ins., with



CH. MR. WEEJUM.



CH. HARLINGEN SNOWMAN.

spreading population the Inland Revenue is enriched to the extent of £1,000,000.

And, realising the preponderance of women to men, it is quite clear that the former must contribute a very great deal of money to this colossal total. Time was when dog training and dog judging were looked upon as men's work. But nowadays every dog show that takes place reveals the fact that dog breeding as a profession is becoming one of the most popular and, perhaps, one of the most successful of feminine careers.

The Kennel Club shows are always more or less a summing up of the state of affairs in the dog world. The show of the Scottish Kennel Club at Edinburgh always marks the condition of

things north of the Tweed, just as the sixty-sixth show of the Kennel Club at the Crystal Palace revealed how they stood south of that historic stream.

Women were, in fact, represented in enormous numbers, both as owners and breeders of large dogs and small, and not only was the second best dog in the show and the best non-sporting dog won by a woman—Mrs. Judge-Brown—with Ch. Gold Sun of Sunbright, a miniature Pom—but the list of championships gained by aristocratic members of women's kennels was a very long one.

Our illustrations show typical examples of six different breeds, all of whom were awarded championships, either for dog or bitch of their breed, and were the property of women. Ch. Darenth So Wise, the beautiful Dandie Dinmont, who came from the kennels of the Hon. Mrs. McDonnell and who is seen in the illustration between his prize-winning son and his granddaughter, is considered one of the best Dandies on the bench. His splendid head, with its crown of light silky hair, his powerful jaws and body, and the position of his ears, are typical examples of what a Dandie should be.

The French bulldog represents a breed which has a staunch following among women, and the two handsome examples shown on this page—L'Entente Simone and L'Entente L'Enfant Prodigue, whose owner, Mrs. H. Roberts, was fortunate in obtaining championships for each as best dog and bitch among French bulldog exhibits—are equally representative of the features of their race. Both are dark brindles of the right weight, which in a French bulldog should be from 22lb. to 23lb.; both have massive square jaws and a body low to the ground, as well as perfect ear carriage. L'Entente L'Enfant Prodigue is, in fact, a veteran at the game, having won no fewer than eight championships, and therefore has a right to consider himself a dog of the bluest blood. Another perfect



CH. PRONTO.



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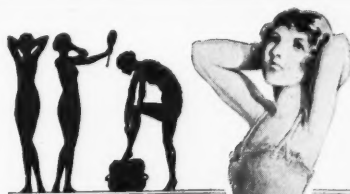


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FROM THE EDITOR'S BOOKSHELF

The Bronte Sisters by Ernest Dimnet.
Translated from the French by Louise Morgan Sill. (Jonathan Cape, 7s. 6d.)

IT is late in the day to praise the Abbé Dimnet's *The Bronte Sisters*: Andrew Lang paid a graceful tribute to it soon after the French original was published in 1910. The long-delayed translation should be well received, for the book is criticism of a high order. The French have an easy pre-eminence in this field: they excel in the arts of selection and arrangement, making short work of the dreary biographical detail, which few English writers have the courage to leave out. Even Mrs. Gaskell, in her famous "Life," is embarrassed by the abundance of material: she must re-tell every story which has been told her in the district. M. Dimnet appropriates with an infallible instinct what is really significant in her narrative, but he pays comparatively little attention to the important evidence not available at that time, such as the letters of Bramwell Bronte to his friend Grundy. To have entered so fully into the minds of the sisters is a remarkable achievement for a foreign critic, and particularly remarkable when that critic is a Frenchman. The novels of Charlotte and Emily are elementary in construction, melodramatic, and entirely innocent of that deliberate "pattern" which is found in most French novels even of the second class. Then there is their intense national feeling to hinder appreciation, and a fiery Protestantism well calculated, one might suppose, to repel even so broad-minded a Catholic as the Abbé. He rises triumphantly above every obstacle: he is no blind admirer, but prejudice plays no part in his estimate. The discussion of "Wuthering Heights" is a good example of his felicity—"The book is not lacking in colourful local peculiarities, but Emily, even when reduced to everyday language, handles them differently from other people. There is a quality in her English which makes it seem like an entirely new language. In style, in the characters and in their nature, all is simple and elementary in this miraculous book, but all is raised to a power only attained by the rarest genius. A singular effect is produced. Books that one had always believed to be masterpieces of naturalism—George Eliot's best, for instance—seem feeble, and more literary in comparison. One realises that it is a wrong to 'Wuthering Heights' to call it a novel. It is a sort of Homeric poem where all the details are true, but in which, however, there is perceived something unreal. The truth, but not of this world." *The Bronte Sisters* is a welcome change from the school of biography now dominant in England. Acid witticisms, sly implications and a kind of bantering patronage are tricks soon acquired. In their chief exponent they are combined with a fastidious style, but the most up-to-date prejudice is a poor foundation for lasting biography.

R. E.

The Dukes of York, 1385-1927, by Graham Brooks. (Jenkins, 12s. 6d.)

The Royal Tour, by Taylor Derbyshire. (Arnold, 7s. 6d.)

The Royal Embassy, by Jan F. M. Lucas. (Methuen, 10s. 6d.)

IT was a happy idea to write and publish a history of the Dukes of York and their Duchesses at this time, for none have held a higher place

in public esteem than the Duke and Duchess of our own day or so surely quickened the imagination of the people with a sense of the romance and beauty of everyday life. For that reason it is perhaps as well that Mr. Graham Brooks has treated the history of the fourteen holders of the title and the women who shared their honours with them in a more picturesque than austere fashion. The result is a very readable chronicle beginning with Edmund de Langley, son of Edward III, and first Duke of York from 1385, when he was forty-four years old, till his death in 1402. It is a curious and very interesting fact, as the author points out, that though, after about a century the title ceased to descend according to the ordinary laws of inheritance, but was conferred from time to time upon some member of the Royal Family, and though it has frequently been in abeyance for long periods of time, every Duke of York—even Cardinal York, who received his title at the hands of his father, "the Pretender," and therefore should perhaps not be added to the count—is in direct descent from the first Duke, of his own blood. Certainly their life stories vary considerably, but the romance and gallantry one might have expected in the earlier instances persist very remarkably to the present day, and those of our Sailor King and his son, who bore, be it noted, a part in the greatest sea-battle of modern times, fall no whit behind those of their precursors in interest.

His "cheeriness" and her "charm" are the explanations given by Mr. Taylor Derbyshire in his very jolly account of *The Royal Tour* of the affection which our Duke and Duchess of to-day have won on every side. Certainly his account brings out very clearly the Duke's strong common sense and strict performance of duty and no less clearly his readiness on all occasions—for the incidents of the tour were by no means always formal or prearranged and under control—and his good nature. The photographs with which it is plentifully illustrated are very good and continually show the Duke and Duchess as not merely fulfilling the calls made on them, but as thoroughly and heartily enjoying their contact with their fellow subjects of the King.

Excellent photographs are also a feature of *The Royal Embassy*. Again and again the Duke's young, graceful figure or the Duchess's enchanting smile appear in strange settings which enhance the impression of them familiar to us at home. One of the Duchess at the bedside of a crippled soldier in Auckland is, perhaps, the most delightful of a whole gallery where all are good. Mr. Lucas's book is particularly well written and brings out the importance of certain incidents of the tour which had rather escaped our notice here at home, as, for instance, the effect of the Duke's personality on certain public men who might not have been expected to take kindly to Royalty, and the real danger all were in when the Renown took fire in mid-ocean on the homeward journey, and the calmness with which the situation was met by all on board, and particularly by the Royal ambassadors.

Roedean School, by L. Cope Cornford and F. R. Yerbury. (Benn, 25s.)

THE many generations of girls who have received their education in the great Brighton School, first known as Wimbledon House School, will ensure success for this very fine volume, with its excellent illustrations. The name of Miss Lawrence, its founder, will go down to posterity with that of other women educationists, such as Dorothea Beale, and Roedean itself deserves no less dignified treatment than it receives here. The book is very fully illustrated and will be a source of pride, not alone to old girls and their friends, but to all those connected with the school, past and present—all, indeed, who take a sufficiently generous interest in the life of the nation to know what a great part in the education of women has been played between the walls of this impressive building.

Dogs of Character, written and illustrated by Cecil Aldin. (Eyre and Spottiswoode, 25s.)

THE call of the dog seems to be the one "call" to which every Englishman and Englishwoman infallibly responds—that is, every decent Englishman and Englishwoman, and as for the others they are, of course, a small and nasty minority and can be left out of the argument. Mr. Cecil Aldin must be—I have not the pleasure of knowing him—even more decent than the majority, for the dog calls out not only his warm affection and practical kindness, but his most exquisite work with pencil and brush—and all the rest of the majority have known for many years now how exquisite that work can be. One or two of the illustrations to this new volume will, I think, even surprise his admirers. There are a fidelity and life and character, for instance, in his frontispiece portrait of Micky, and in some of the slighter sketches, such as "The Inventor and Friend," which it seems impossible that he or any other dog-loving artist—and he would have to be a very dog-loving artist—could better. And, on the other hand, the humour of "Tom Newman at the Peterborough Show" or "Show Dog 'Handlers'" or "The Mongrel Dog Show: Judging the Bandiest-legged Dog," supplies just that salt touch which also savours the letterpress and prevents either from sinking into the sentimentalism which, having "given your heart to a dog to tear," is inclined to induce in the most downright of us. As for the scheme of the book, it has not one, and as for what it is "about"—save that it is about dogs and principally about Micky and Cracker—it is not "about" anything but everything. You can find out from it how to get, train, care for, love and lose your dog, but it will not respond to the sort of reader who wants to look up "Mange, treatment of" under "M." That is to say, that it is an enchanting jumble full of the finest portraits



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Mrs. Annie Besant, by Geoffrey West. **Bianca Cappella**, by Clifford Bax. (Howe, 3s. 6d. each.)

IF this series of studies of Representative Women are all to be as interesting as the first two, it should be a great success. Mrs. Annie Besant and Bianca Cappella are an extremely odd conjunction of persons, the one a journalist, orator, politician and preacher, her successes those traditionally associated not with woman but with man; the other, the mistress of a Florentine aristocrat of the Renaissance, and her successes essentially feminine. Yet the choice of these two to lead off this series, which is presumably designed to fill a niche of its own by exhibiting the many-sidedness of the feminine character, is not so haphazard as might appear. Mrs. Besant's story is also the story of the age she has lived in: that is true of everyone, but more so of this fearless thinker who has always been just a few steps ahead of the intellectual changes of her day and has only recently reached mental resting-places where her generation as a whole is unlikely to follow her. And what strides some of these intellectual steps have been! It seems nowadays a far cry to the time when, merely because she had thought for herself about religion, Mrs. Besant was refused admission to the garden of the Royal Botanic Society owing to the fact that the daughters of the curator also made use of it! It is curious also to learn that Mrs. Besant was at one time a contributor of short stories to the *Family Herald*. Her periods, devotional, atheistic, socialistic, political and theosophic are all illuminatingly dealt with here, and the passage dealing with her first contact with Madame Blavatsky is very interesting. It came about owing to Mr. W. T. Stead having sent her H. P. Blavatsky's two-volume book “The Secret Doctrine” to review. From this moment her interest in theosophy arose, and one cannot help speculating as to how different her career might have been if Stead had sent those two volumes to someone else.

The story of Bianca Cappella, brilliantly written by Mr. Clifford Bax, gives an extraordinarily interesting glimpse into the passionate, splendid and sordid life of Florence at the apex of her greatness.

Now We are Six, by A. A. Milne. Decorations by E. H. Shepard. (Methuen, 7s. 6d.)

FOR the very many of us who could never have too much of “When We Were Very Young,” the fact that this new book is so really and truly only a bit more of the earlier one will be its greatest charm. Of course, it is a bit more farther on—not from quite the same piece of life. There is, somehow, more story standing firmly on its legs about the poems, and less bubble flying up anywhere. Christopher Robin is growing up—I wish he would not, yet it is the common fate—but he is still Christopher Robin. And it is only by lumping—if one can lump poems—that you find out even that much against them, for there is not one poem here which by itself could not have been included in “When We Were Very Young” without seeming too old or too anything that you—and Mr. Milne and Christopher Robin—would not wish it to be, and certainly not one among Mr. Shepard's illustrations. Of course, too, we have had “Winnie-the-Pooh” since then, and that has changed our outlook a little. When we first met him as “Mr. Edward Bear” he seemed more incidental than he does now. In this book he makes few appearances, but he has become more important. Happily, he is just as much still Pooh as his friend is still Christopher Robin—witness “The Friend,” where the two are involved in difficulties by “people who are always asking things.”

“So Pooh and I go whispering, and Pooh looks very bright, And says, ‘Well, I say sixpence, but I don't suppose I'm right.’”



“BUTTERCUP DAYS.”

And then it doesn't matter what the answer ought to be,

'Cos if he's right, I'm Right, and if he's wrong, it isn't Me.”

A new friend, one Anne, has appeared on Christopher Robin's horizon:

“What has she got in that firm little fist of hers?

Somebody's thumb, and it feels like Christopher's.”

Here, alas! is Christopher Robin's increasing age in evidence. I have no quarrel with Anne—she seems to be very perfectly what might be called his opposite number—if such a She had to come, no She could have been more attractive or, as the dedication happily puts it, more “speshal”—but there you are. One of the things that always happened with “When We Were Very Young” was that one argued with oneself and then with everybody else who liked it as to which was the best poem in the book. The same thing will happen again here, and sporting and combative instincts compel me, to conclude this review by,



“THE OLD SAILOR.”

as the writers on racing say, making my own selection. Well, I think it is “The Knight Whose Armour Didn't Squeak”—at least, it would be if I did not really like “Waiting at the Window” just a little bit better. It is about two raindrops, James and John, and how Christopher Robin watched them race down the pane—and the right one wins:

“John is there, and John has won!

Look! I told you! Here's the Sun!” But now I come to look again, I am not so sure that “The Old Sailor” is not the favourite, after all! S.

Our Cockney Ancestors, by Kenneth Hare. (Ernest Benn, 15s.)

WE are too apt to form our conception of history from catch phrases. We think of the Dark Ages as we smugly turn on our electric light, but we are superior only because we are ignorant. Perhaps we are not entirely to blame, for historians do not usually give us a comprehensive picture of the period with which

they are dealing. Their vision is political rather than social. As Mr. G. K. Chesterton has said, “the curious and arresting thing about the neglect of mediæval civilisation . . . is that it is exactly the popular story that is left out of the popular history.” This omission Mr. Kenneth Hare has attempted to rectify, and the result is a pleasant and interesting book. Describing the conditions as would an eye-witness, he takes us for a holiday in Chaucer's London and in Shakespeare's London; he sends us on a pilgrimage in the days of Henry V, and allows us a glimpse of Anne Boleyn and the London of Henry VIII; finally, he gives us the experiences of a man-about-town and a country cousin in the seventeenth and eighteenth centuries respectively. In his introduction, Mr. Hare says that he has tried “to recreate the life of those times” and that he “is intrigued by all that a certain type of mind would dismiss as valueless or romantic.” Most of us, as a matter of fact, are also intrigued by our fellow men. We like to know how a knight in Chaucer's day bathed and dressed and lunched, how he drank a goblet of wine at half-past five in the morning and learnt that he must bear his meat to his mouth with

“Two fingers and a thumb, For that is courtesy.”

Like a crowd in the street, we love to watch the trivial incidents of life, probably because they form the foundation upon which life is built. Round such incidents in the past we willingly cluster with Mr. Hare, and we learn a great deal while we are staring. We discover that the Middle Ages were neither leisurely nor simple; in short, that conditions in those days were, beneath the surface, much as they are now, and that we should have a great deal in common with our Cockney ancestors.

Nettle Harvest, by Sylvia Denys Hooke. (Chapman and Hall, 7s. 6d.)

THIS is a first novel which should not—and will not—be overlooked, but it is difficult to epitomise its theme within anything like the ten words limit Mr. Percy Lubbock has given as that into which the *motif* of any work of fiction should be compressible. Miss Jane Parker, most representative of old-fashioned spinsters addicted to conventional good works, is moved by a sudden whim on her forty-fourth birthday to set out in search of adventure. She goes to the first place she finds on opening the “A.B.C.” and she finds adventure enough in the strange household of the Leafs, with its ever open doors and windows, perpetually awaiting the return of Gerda, Sylvanus Leaf's dead wife. There is, too, the adventure of Gerald Crichton's unhappy marriage and his love for his little daughter, and Mary Carr and her wonderful four days, enough and to spare, and though Miss Parker's place is as a looker-on, she has her own adventure, too, in seeing at last that “out of this nettle, danger, we pluck this flower, safety.” When the Vicar suddenly became an important character and Miss Parker decided that it was God's will that she should marry him I admit to groaning in spirit, suspecting a happy ending dragged in “all anyhow,” and I acknowledge gratefully the fidelity to life and the artistic truth of the fashion in which Miss Hooke proved me wrong. By no means a perfect book, at moments even an amateurish one, there is so much out of the common in *Nettle Harvest* that, full of promise as it is, it would not be fair to suggest that it is not itself a fine performance. S.

The Madonna of the Clutching Hands, by Christie Jope-Slade. (Nisbet, 7s. 6d.)

THIS history of an egoist, of the sufferings of a woman who could never “let go,” is the best piece of work Miss Jope-Slade has done yet. Those who believe in human nature as a thing that as it were “sets” somewhere in the twenties, will murmur “you cannot teach an old dog new tricks,” and refuse to believe that Caroline Curtis as a grandmother could make the discovery of her life and learn what Barry, her gentle, charming, broadminded husband, had never been able to show her, what may be epitomised in one of the few wise lines in a singularly foolish hymn—“we lose what on ourselves we spend.” Those of us who have seen the seventies reading lessons in the book of life that they have never read before, as though spiritual sight grew stronger



“US TWO.”

(From “Now We are Six.”)

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IT is probable that the students of folk-lore who have had the good fortune to obtain their material in the traditional manner are few and far between. Told in its proper setting, in good rustic company round the hearth, or solitary-wise in some lonely moorland cottage, the folk-tale becomes a thing of wonderful power and fascination; but take it, confine it in cold print, and it becomes too often a silly story. Mr. Branch Johnson, in his *Folk Tales of Brittany*, has attempted the formidable task of surveying, in a short space of 150 pages, the folk-lore of one of the most magical countries in Europe. It is a subject to which a library of volumes would scarce do justice. Fortunately, Mr. Johnson has the talent of the general medical practitioner. He visits many legends in his morning's round, and it is only when we look at the size of the book that we realise how little time has been spent over each. To give the impression of leisurely consideration and to waste no time is an art not practised by every writer on folk-lore. Mr. Johnson writes in a style that brings much humour to a subject generally taken over-seriously. He tells us many stories and gives us many interesting conclusions. In his account of the Breton "Lyonnesse," the drowned city of Ker-ys, for instance, one is reminded of Mr. Norman Douglas's treatment of the same theme in his witty novel, "They Went." It is true that this whimsical style is very far from imitation of the genuine method of folk-tale telling; but we, of the modern world, when we cannot get the real thing, prefer something quite different. The chapter on the Arthurian legend may prove the most interesting to those readers who do not know Brittany. Mr. Johnson takes us through that tangled forest and along the thorny path, giving us some clear and concise opinions of his own. In his claim that the Tristan legend is of Breton origin he has got the best opinion against him. Professor Loth has proved conclusively that the story emanated from Cornwall on this side of the Channel and that Marck, the unhappy husband of "La Beale Ysoud" was a king in that region, not in the Breton *Cornuaille*. Although Brittany is annually visited by thousands of our matter-of-fact countrymen, it is a country that is singularly unspoiled. Mr. Johnson calls it, happily, an old-world garden. The danger about old-worldliness seems to be that it gives an excuse for sentimentalism, and much of the information we receive about Brittany is of a highly sentimental nature. We shall not find much to complain of in Mr. Johnson's book on that score.

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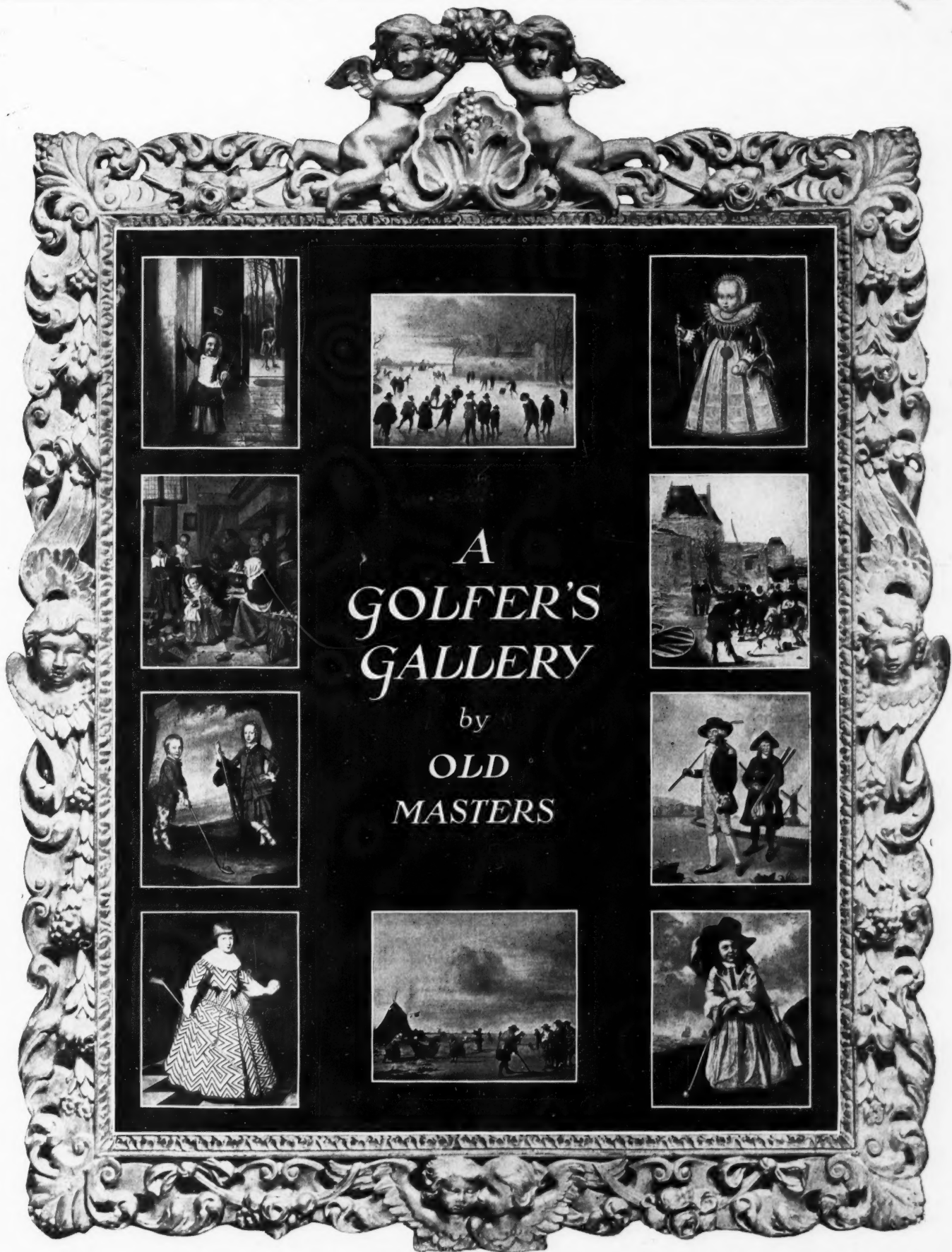
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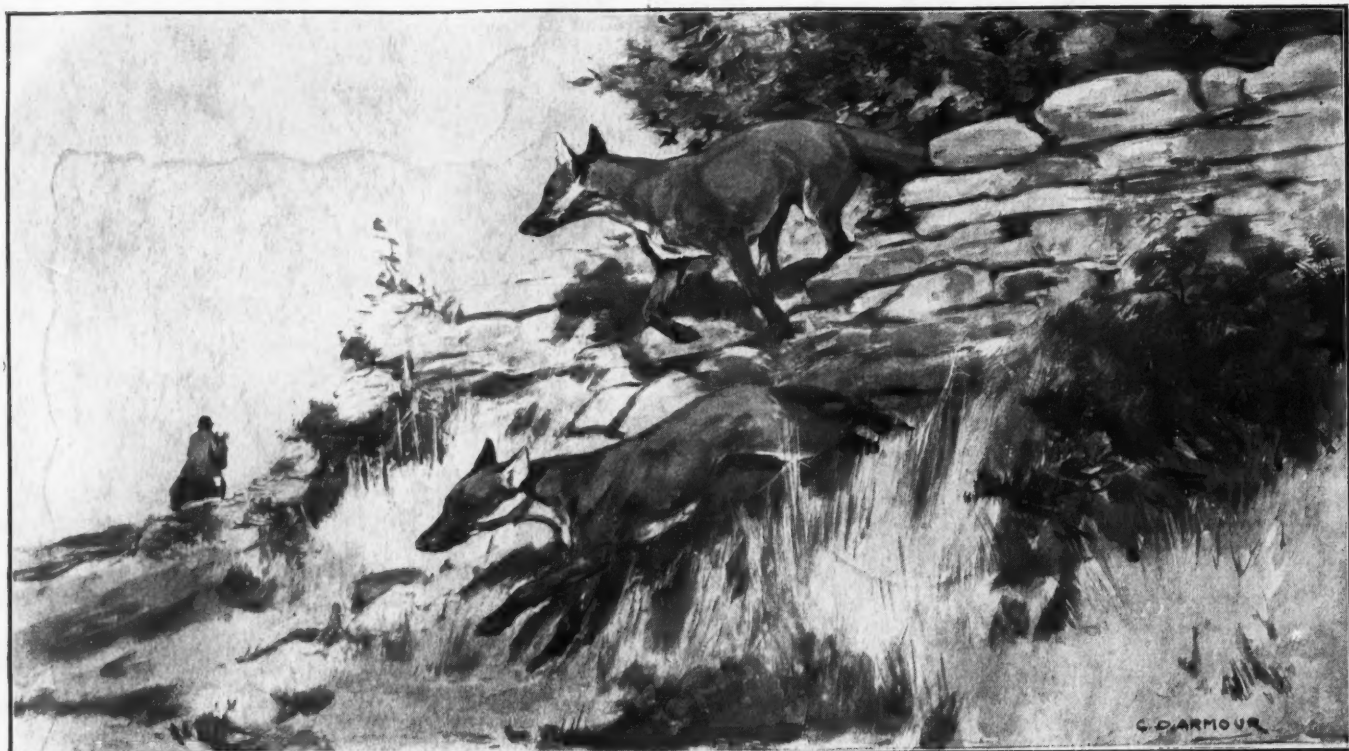
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